

THE CLEVELAND MUSEUM OF ART  
Department of Education

ANNUAL REPORT INDEX ---- 1953

*M. Brown*  
*copy*

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THE CLEVELAND MUSEUM OF ART  
Department of Education

TO: The Director  
FROM: Thomas Munro, Curator of Education  
SUBJECT: Annual Report For 1953

Individual reports from the various branches of the Department, describing their manifold activities, are submitted herewith. Main points are, as usual, underlined in red for your easy reading. I will comment briefly on the general character of the year that has just ended, as it affects the education work of the Museum.

In reporting to the public, we can truly say that this has been another successful year: one of continued service to the Greater Cleveland public along the lines that years of experience have selected as most fruitful and most valued. Our relations with the school systems of Cleveland and the suburbs were never more cordial. The same can be said for relations with Western Reserve University and the Cleveland Institute of Art. We received many appreciative letters from members and other visitors; these last included an increasing number from foreign countries. These last are usually surprised and complimentary, not only in regard to the high quality of our collections but also in regard to that of the educational work.

FF Certain special examples of success or good fortune should be mentioned. The University Art Department, under Ransom Patrick's direction, made much more use of the Museum than was ever possible before. He arranged for the regular scheduling of several University classes in the Museum building. This created some difficulty of adjusting room space, especially during alterations to the building, but was on the whole a great step forward. The Saturday Afternoon Children's Entertainments have been increasingly well managed and well attended. The Journal of Aesthetics has grown in size, in circulation, and in international recognition as the only scholarly magazine in English devoted to theoretical study of the arts. The visit

of M. Landais from the Louvre provided a valuable opportunity for the staff to learn from him about important works of decorative arts in the Museum collection and their historical background. The French government's gesture of recognition to the undersigned was a pleasant event, and not without usefulness in securing local recognition for the Museum's educational work.

I would like to call attention in the attached reports, to the large amount of valuable work, other than direct teaching, which is done by the educational staff. Little of this appears in the statistics on attendance. In addition to preparing talks for staff meeting, radio talks, special educational exhibits, flower arrangements, gallery guidebooks and outlines, this has included the work of two new committees. One, headed by Mrs. Grimes, and with great help from Mrs. Hornung, has developed a much more effective system for promotions -- that is, of lists of names and periodical mailing of cards to selected parts of this list informing them of special events in the Museum. This has entailed the setting up of a new and efficient card index system, and the constant effort to keep the address lists up to date. The second committee, headed by Miss Hansen, has undertaken to coordinate the Department's varied activities in the exhibition field. These include not only the Circulating Exhibits Division and the exhibits in the Little Gallery, Educational Corridor, and elsewhere, but the preparation of many exhibits of students' work for exhibition elsewhere, sometimes in foreign countries. More budget support is needed to conduct these important activities as well as they should be. Since Mrs. Ruggles' retirement, Miss Hansen has taken hold well, and Mrs. Ruggles still does a good deal of volunteer work. In all these activities, old and new, Mrs. Brown continues to exercise a faithful and successful control. While <sup>the staff is</sup> flexibly organized, individual teachers have considerable free time to pursue their own researches and to develop their own methods.

To single out such events as distinctive in comparing 1953 with previous years is not to say that they are the most important or praiseworthy aspects of our work. As always, the greatest share of praise should go to those teachers who carry on

with persistent devotion and with increasing knowledge and skill the regular tasks of teaching on all age levels. Viewed superficially, their work might be classed as "routine," because it follows substantially the same lines year after year. But they succeed to a remarkable degree in preventing it from becoming routine in the unfavorable sense -- that is, by continued variation in details and improvement in quality.

In a more <sup>confidential</sup> ~~condensed~~ report to the administration, unfavorable events and conditions should not be ignored. Some of these are external events over which we have little or no control, but they have acted as serious handicaps during the past year. Some are matters of policy, about which we hope that something will eventually be done.

Physical obstacles to full-scale educational work have included (a) the long repairs to the roof, with consequent closing of galleries; (b) continued inadequacy of parking facilities and of night-time protection for visitors; (c) continued inadequacy of the Auditorium film equipment, with repeated breakdowns and failure to order needed improvements.

Far more serious, in the long run, is the necessity which has been imposed upon us from above of beginning no new, experimental activity. Year after year it seems impossible to get any substantial Museum help for <sup>educational</sup> research and publication. A serious blow was struck to present activity in this line by transferring half of Miss Sasak's time to the Museum Bulletin. Ideas for constructive new developments in fields related to educational work are usually rejected: for example, proposals for the development of television and radio activities and for the establishment of a women's advisory committee. These have been found impossible for administrative reasons even when they would not require any outlay of money. We hear, more frequently than we like, the charge that the Museum's educational work is standing still by comparison with its progress during earlier years and with the great advances being made by other educational institutions in the city. (See for example the attached report from Mr. Day on behalf of the Cleveland Public Schools.) In trying to attract



classes to the Museum, we now have to meet more competition from the Natural History, Health, and other museums. Teachers and students complain about the lack of interesting exhibitions in the Museum from the standpoint of young people, and about the unattractive classrooms and other facilities. As to classes and courses for adults, institutions such as the Women's City Club and Junior League are conducting interesting exhibits and courses, such as one on marionettes, which seem impossible to us. They are well attended while some of ours are not. We are told that people do not like to come to the Museum at night. During the day, there is a lack of facilities for pleasant meeting and working.

As to the Auditorium events, we are having to meet with increasing competition from television and from local lecture and concert series, as well as from theaters which present foreign films. The Museum has acquired a bad reputation by breakdowns of equipment, last-minute changes of program, damage to parked cars, etc.

Since a great amount of the time and thought of the Trustees and administration had had to be spent on building plans, many other problems have had to be somewhat pushed aside and probably will be for some years to come. There will probably be a pressure to spend available funds on building instead of activities. This is doubtless necessary and justifiable under the circumstances, but it constitutes an unfavorable omen from the standpoint of educational work during the next two or three years. Eventually, of course, we hope for much better physical equipment and a possibility of renewed educational advances. But for the immediate future we can probably expect a substantial drop in attendance in many phases of the work.

Even more serious from the standpoint of morale is a sense of inability to go forward. It is hard to hold a staff of ambitious and intelligent young people without the possibility of advancing or of removing old obstacles. An institution is likely to go backward if it does not go forward. At the present, we seem to be doing no more than holding our own in many respects. The only cure is a little more money in the annual budget of the Department for expenses over and above the bare essentials.

Another very unfavorable situation exists with regard to the University Art Department and the Cleveland Institute of Art. In their relations with one another and within their separate faculties, there has been great dissension throughout the past year. We have been able to keep on good terms with both and to make them realize our impartial desire to serve them both. Nevertheless, it has been impossible to proceed with urgently needed cooperative activities, especially the reviving of a curriculum for training teachers of art. Since the death of Otto Ege, this much-needed service has been almost abandoned. After some dissension within the University, Ransom Patrick has left for an indefinite leave of absence, and may not return. Edmund Chapman is now Acting Chairman of the Division, and it remains to be seen whether better cooperation between the three key institutions in the Cleveland art education field can now be secured.

Respectfully submitted,

Thomas Munro  
Curator of Education

(2a)

THE CLEVELAND MUSEUM OF ART  
Department of Education

To: Curator of Education  
From: Dorothy Van Loozen, Supervisor of Children's Classes  
Subject: Annual Report, Suburban, Parochial, Private Schools, 1953

All through 1953 we have continued our contacts with new schools and school systems, particularly in some of the new outlying suburbs. The Supervisor and several of the teachers made trips to the school systems to talk to School Board Members and Art Supervisors. Schedules of classes were made out and several series of introductory talks were arranged to be given at the schools before Museum visits, for the classes scheduled to take Museum trips. Naturally, this meant another boom in statistics, which are going higher and higher. Just at this point the roof was snatched off our heads, galleries were closed by the dozen, and parking became almost impossible. Nevertheless, we managed somehow to keep the classes coming in and to give them the subjects they needed most. We have continued to hold our contacts with the new schools.

STAFF

Staff members employed full time by the Museum for school work are at present: Miss Nancy Serage, Miss Jetta Hansen, Mrs. Jane Grimes, Mr. Edward Henning, Mrs. Dorothy Van Loozen. Part-time instructors who work as they are needed are: Mrs. Charlotte Bates, Miss Janet Mack, and Mrs. Dolores Hanna. Mrs. Hanna has been dividing her time between teaching classes and doing secretarial work in the Educational Department, where she is employed full time. The general division of duties is as follows: Miss Hansen teaches elementary classes in the building and is in charge of exhibitions and drawing supplies; Miss Serage teaches elementary classes in the building and keeps the records of the Museum-School Relationship report. Miss Mack and Mrs. Hanna have been teaching elementary classes in the Museum several days a week. The other instructors spend most of their time on secondary school work, much of which is done out in the schools. However, all of them are available to help when many groups come to the Museum, particularly

in May. In addition, each of these teachers has a number of other assignments. Mrs.

Grimes does the elementary assemblies in Cleveland Heights and also works directly with Mrs. Van Loosen on school-program planning as the work is set up for each semester. Mrs. Grimes also supervises a print service for Belvoir School, and is now planning to extend this service throughout the Cleveland Heights Elementary Schools. This fall Mrs. Grimes has been put in charge of promotionals and has also been assisting Mrs. Van Loosen on Saturday Staff Meetings. Mr. Henning has charge of Saturday Afternoon Entertainments, and works the equivalent of at least one day a week on the Journal of Aesthetics. Mrs. Bates works with Mrs. Van Loosen on new school contacts. Miss Mack has been assisting with exhibitions and Mrs. Hanna with promotionals. All these teachers <sup>have</sup> given radio talks and gallery talks at various times during the year.

This spring we had so many classes we had difficulty finding teachers for them, especially because Miss Serage was away very frequently during her father's illness. In May, however, we were fortunate to obtain two trained teachers as extra part-time people for that one month when we were overwhelmed with out-of-town classes. These two fine teachers were Miss Jane Hazlett, and Miss Dana Church.

CLEVELAND HEIGHTS This is the suburb which is always our most cooperative school-system. The plans for elementary school work are made with Mr. Davidson, Director of Instruction, and this year we met with Mr. MacCampbell, Elementary Curriculum Director, and Mr. Hein, the new art teacher for the elementary schools in Cleveland Heights.

Every fall a bus schedule is made up for the entire semester for the eleven elementary schools in the system. The dates are apportioned according to the number of classes in each building and a letter of explanation accompanies the schedules when they are mailed out to the principals. Each class room teacher receives a mimeographed sheet of suggestions for Museum trips. She then sends the Museum another form on which she notes the subject for her trip and her requests for slides or library plates, to be reserved by the Museum teachers and made ready to go back to the schools. A copy of this form is attached. Subjects of Museum trips must be checked very carefully, particularly for those lessons which require

a classroom. Classrooms are so scarce now that we play leap-frog from one to another.

Elementary art assemblies, given by Mrs. Grimes, dealt with the subjects "Design" in the spring, and "Color" this fall. Museum classes carry on further work with this material presented in the schools.

Belvoir Elementary School has purchased twenty-two button back frames so that they may have one in each classroom. Every two months during the school year Mrs. Grimes selects a print for each frame, with careful consideration of the age levels which will use these pictures, and then writes up a brief account of the artist, period, and content of the picture. She also gives suggestions for the use of each picture in classroom drawing lessons. The twenty-two prints, from the Museum library of color reproductions and from the circulating departments' collection of lithographs, color prints, and textiles, are taken to the school by Mrs. Grimes and given to the teachers with the written material. Sometimes a talk is given to the assembled teachers at the beginning of the year and they are then permitted to select their own prints. The school appoints one teacher to manage this distribution and to see that the prints are taken down and made ready each time the Museum teacher arrives. It is hoped that the Cleveland Heights Board of Education may be able to buy some new prints for the other elementary schools in their system, so that we may carry this service to other schools. At present the library collection is not large enough to enable us to do this for more than one school, without help from school collections. This fall Miss Serage began to help Mrs. Grimes select the prints, do some of the write-ups, and begin arrangements for the other schools.

In the Junior High Schools of Cleveland Heights we work most intensively with Roxboro and Roosevelt. At Roxboro Mrs. Grimes each semester does a series of talks for the art classes. She and other museum instructors talk on such subjects as English, Social Studies, Home Economics, French, Music, and Geometry. At Roosevelt Junior High School Mr. Henning does a series of talks for the music department, and another for the art department each semester. He and other in-



structors speak to the Home Economics Department and to the English and Social Studies classes.

In the Senior High School Mrs. Bates does a series of talks for the History Department and Mrs. Van Loozen continues to give a series of lessons for the combined art classes, including both lectures and sketching. Her subject this year was "Design" in a variety of different forms and styles. Students are given tests in this series and must make up notebooks of sketches and written material. They are then graded on this work. Other instructors talk to the English Department and to Latin and Drama classes.

SHAKER HEIGHTS The general Museum program for Shaker Heights is made with Charles Jeffrey at the beginning of the school year. Shaker Heights has five elementary art teachers who spend each Friday at the Museum. They are Miss Cutler, Miss Russell, Miss Schrock, Mrs. Wike, and Miss Flaherty, a new teacher in the system. They confer regularly with Mrs. Van Loozen, and plan subject matter, and choose slides, prints, library plates, and exhibit material to be used in the schools as follow-ups of Museum classes. Mrs. Van Loozen spoke to the Parent-Teachers Association of Boulevard School on the Museum Program for Shaker schools in November. She planned an exhibit with the Shaker teachers to correlate with this meeting.

In the Junior High School Mrs. Eynon plans with Mrs. Van Loozen for regular visits of classes to the Museum, especially for the art classes and social studies. These Junior High classes are the only ones of this age who come regularly to the Museum. Plans for the Senior High School are made with Mr. Jeffrey, Director of Art for the Shaker Schools. Mr. Jeffrey and Mr. Kenneth Caldwell, the two senior art teachers, do most of the talks for the Senior High classes, using considerable Museum material, because they were former Museum Staff Members. However, occasional talks are given to French, English, German, and Drama classes by Museum instructors.

OTHER SUBURBAN SCHOOLS Two suburbs, after considerable promotion by Mrs. Van Loozen and Mrs. Bates, have now scheduled all their fourth grades for trips to the Museum. In

Parma, introductory talks are given to the classes before their Museum trip by Mr. Henning. Parma P.T.A. groups visited the Museum for a series of tours and talks about Saturday classes during October. South Euclid-Lyndhurst schedules introductory talks in the schools before Museum visits by Mrs. Grimes. In Solon, Mr. Greaves, who is a regular Saturday teacher at the Museum, held a teachers' meeting this fall to introduce them to our variety of Museum services. Bay Village has held a conference with us on plans for Museum visits and will probably set up a schedule in the near future. Strongsville held its Faculty Meeting at the Museum in order to hear a talk on Museum services. East Cleveland called Mrs. Van Loozen to speak to the Caledonia P.T.A. on Museum work with children. Of these latter suburbs, Solon is probably our most regular contact.

PRIVATE  
SCHOOLS

At University School Mr. Henning has continued to work very hard to keep the contact with the art department. The spring semester however, proved unsatisfactory because of some lack of cooperation on the part of the school. There was very little follow-through in the matter of exhibits and class preparation. However, this fall, with a new teacher, Mr. Frederick Hollendonner, things have gone much better. Mr. Hollendonner is working at the Museum after his school hours as an assistant in the circulating department, and is also a Saturday Morning Staff Member. On Saturday mornings he is our extra teacher who stands ready to take any class whose teacher is suddenly called away. Mr. Hollendonner is a very promising Museum teacher, a person of creative ideas, and he should prove a real help in scheduling University School for Museum visits. However, as yet, University School Classes do not come to the Museum.

Laurel School is one of our regular visitors particularly as far as its art classes are concerned. Miss Moore, a regular exhibitor in the May Show, is an enthusiastic user of Museum materials. Miss Heacock, the other Laurel Art teacher, was formerly a regular Museum teacher, and is now a Saturday morning teacher at the Museum. In March, Mrs. Van Loozen addressed the faculty of Laurel School on Museum services.

Now that the roof is fixed and the galleries are all open, we plan to resume

our regular school programs. However, since these regular programs use our classroom space to capacity, we must of necessity be cautious in encouraging new contacts. Therefore, plans for 1954 include a "low pressure" promotional campaign to encourage a wider variety of contacts.

Respectfully submitted,

Dorothy Van Loozen  
Supervisor of Children's Activities

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THE CLEVELAND MUSEUM OF ART  
Department of Education

To: Curator of Education  
From: Dorothy Van Loozen, Supervisor of Children's Classes  
Subject: Annual Report, Saturday Classes, 1953.

ATTENDANCE With eighteen classes at an average of thirty-five a class, attendance con-  
tinues to be very high. Two classes come from Parma every week and this fall had  
to be limited to two bus loads with a total of four classes, two classes a week on  
alternate weeks. Parma has continued to show great interest, and sent two classes  
a week during the summer as well. Lakewood has also sent a class every Saturday  
through-out the year. Lakewood was limited to fifth and sixth grades this fall,  
and the reason for limiting these various classes was the smaller number of galler-  
ies available during roofing operations. No one was admitted to Gallery Classes  
after 10:00 a.m. in order to keep these classes at a reasonable number during the  
period of restricted space.

Members' class waiting lists were discontinued for the balance of this year  
because they had become very long and unwieldy, and there was no likelihood of getting  
the young people on these waiting lists into class this year. It was also necessary  
to limit the specials' classes to sixty because the room cannot hold any more.

STAFF The staff members for this year are:

Assistant Supervisor: Mr. Howard Reid

Members' Classes

6-7 years  
7-8 years  
9-10 years  
10-11 years  
12-13 years

Teachers

Mrs. Rita Myers  
Miss Ethel Goddard  
Mr. Fred Vollman  
Mrs. Viola Wike  
Mr. Bernard Specht

Assistants

Virginia Penfield  
Joyce Ellen Klein  
Prion Toole  
Judy Bale

Special Classes

Beginning  
Advanced

Mrs. Helen B. Herrick  
Mr. Ronald Day

Richard Rohrich

### Gallery Classes

Parma  
Parma  
Lakewood  
6 years  
7 years  
8 years  
9 years  
10 years  
11 years  
11½ years  
12 years and over

Mrs. Jane Grimes  
Miss Nancy Heacock  
Mr. Price Chamberlin  
Mrs. Dolores Hanna  
Mr. John Balass  
Miss Margaret Hain  
Mr. Charles Ford  
Mr. Earl Greaves  
Miss Nancy Serage  
Miss Jetta Hansen  
Mr. Kenneth Caldwell

{ Norman Magden  
Ted Liebovitz  
Lois Calle

Permanent substitute

Mr. Frederick Hollendonner

### Noon Hour Groups

Parma  
Others

#### In Charge

Mr. Robert Woide  
" " "

#### Assistants

Mr. Norman Magden  
Mr. Richard Rohrich

The total was twenty-one teachers this year with ten assistants. Of these, three teachers and six assistants were new this fall.

Staff meetings are held every Saturday from 12:15 to 1:00. Following a questionnaire on which Staff members stated their requests, staff meetings have included speakers on special exhibitions, group discussion on education, and reports by Staff members on class problems. In September, 1953, a committee was formed by Dr. Munro to plan staff meetings for the school year 1953-1954, and the committee began the fall term with a series of discussion meetings on art education. During the second semester the committee plans to alternate speakers on exhibits and on art techniques with study periods for the staff.

### PROCEDURE

Gallery classes start at 10:00 a.m. and dismissal begins at 11:30 for the youngest classes in order that all groups may complete dismissal by 12:10. The older member's classes and the specials' classes begin at 9:30 and continue until 12:00. All gallery teachers are on hall duty before and after class with Mr. Reid in charge. A copy of this schedule is attached.

Parma students check their wraps in the Auditorium in the center section about half way back. This reserves their seats for the afternoon entertainment. Parma students bring their lunches and eat in one of the studios when the members' class that uses it is finished. Milk for Parma classes is ordered through the



Parma School Board and is paid for through the Board. During noon hour some special activity is planned for Parma students by Mrs. Grimes and Mr. Magden. Wherever possible this is a tour,<sup>or</sup> a series of outdoor games if weather permits. Occasionally, the children have lantern slides talks, or drawing demonstrations, when they must stay indoors. They stay for the entertainment and their bus calls for them afterwards.

Lakewood continues to come for morning classes, but this fall has not stayed for lunch or for the afternoon entertainment. The Lakewood School Board felt that the children should have regular physical activity in the form of games or dancing during the noon-hour period. They will be willing to send the children for a full day at any time in the future when the Museum can provide suitable room and instruction for such physical activity.

Both these school systems, however,<sup>are</sup> very enthusiastic about Museum classes and feel that they are a very rewarding supplement to school work. They are happy to support the Museum program and send a small contribution of money for the classes. We hope that in the future more room for noon-hour groups and trained group leaders can be obtained so that the Museum can provide a healthy change of pace for these students during their day-long visit.

Members' classes use five studios only. We could fill five to ten more rooms with all the eager students who want to get into these classes. We check registration very carefully and keep a waiting list of thirty names for each class. Some of those on the waiting list do get a chance to get in the classes when others occasionally must drop out.

Special classes are again divided into two groups - the beginning and the advanced. Again this year the two classes met in the New Studio with a dividing partition between them. During the summer we continued the policy of combining both groups for a craft course taught by Mr. Fred Vollman. There was one assistant for both groups.

ROADS TO  
WORLD UNDER-  
STANDING

The Roads to World Understanding programs <sup>with</sup> strengthen the cordial relationship between the Museum and the <sup>three</sup> other sponsors: The Cleveland Public Library, The Cleveland Press, and The Council on World Affairs. These programs also afford an excellent opportunity for our special students to do careful research on a particular country or art style and then carry it out in drawings exhibited first at the library and later at traveling shows. Programs during 1953 featured India, The British Commonwealth, Mexico, Europe, and the Middle East.

Special projects included a drawing demonstration by four special class students. This demonstration was repeated on television. Another repeat performance of the television program was given in April for a regular Saturday Afternoon Entertainment at the Museum.

SPECIAL  
ACTIVITIES

Television is becoming an interesting medium for showing art education in progress. In March, a children's gallery class was televised while at work in the Museum. In April, a children's Easter drawing contest was held in the studio with Mrs. Van Loozen as a judge appearing with students to make the awards.

Radio continues to be another good outlet for art education and Mrs. Van Loozen gave a number of talks concerning special class exhibits, the members' exhibit, and the Higbee exhibit.

This year as always an Open House for Members' classes was held at the end of the members' class year in May. Students designed the invitations, and the rooms were decorated with displays of the year's work. On the same date the exhibit opened in the Educational Corridor.

The May entertainment "Can You Guess Our Treasures" was held on the afternoon of the same Saturday as Open House. Students did drawing demonstrations. Each class was represented by a student chosen by his own classmates. These eighteen students practiced in advance with Mrs. Van Loozen and Mr. Reid, keeping the subject of the drawing a secret from everyone except teachers. During the drawing demonstrations a program of dancing, singing, and instrumental selections was presented by 12 other students in the Saturday classes. (These performers were selected by a staff committee.)

During May we had our fourth annual Junior Exhibit at the Higbee Company. Approximately three-hundred invitations (Museum-made) were mailed out. All Museum classes were represented in the exhibit and all the exhibitors and their friends were invited to a punch party given by the Higbee Company on the opening date.

This year for the first time the Parma School Board gave a reception for the opening of an exhibit of Parma Students' drawings. A large selection of drawings done through-out the year in Saturday classes by Parma students was made by a Museum staff committee and by Miss Marie Wolfs and Mr. Bernard Specht of the Art Division of the Parma Board of Education. The exhibit was hung in the new Community Hall on Ridge Road in Parma. A women's committee of the Parma Parent-Teacher Association planned the regreshments. This reception was held on Sunday, May 24th.

During this year the Saturday Classes have again had many visitors from other cities and countries as well as from schools and other institutions in Cleveland.

EXHIBITIONS We continue to represent our four main types of classes with exhibitions of work held at four different times during the year at the Museum. We also continue to send out exhibitions to institutions requesting them, whenever it is possible for us to prepare the exhibit. We furnish complete explanatory labels describing our classes, our work, our individual lessons, techniques and aims. During 1953 exhibitions were as follows:

Exhibitions In the Museum:

Work of Special Classes	January	Educational Corridor
Work of Gallery Classes	March	Educational Corridor
Work of Members' Classes	May	Educational Corridor
Work of Outdoor Classes	October	Educational Corridor

Exhibitions Outside the Museum:

Chalk Drawings, India	February	To: Cleveland Public Library
Chalk Drawings, Racial Types	March	Cleveland Public Library
Work of C.M.A. Art Classes	March	St. John Cantius
Work of C.M.A. Art Classes	March	Tucson, Arizona Art Center

Exhibitions Outside the Museum - cont.

To:

Work of C.M.A. Art Classes	March	Ashtabula Art Center
Work of C.M.A. Art Classes	April	Phoenix, Arizona
Chalk Drawings, Mexico	April	Cleveland Public Library
Work of C.M.A. Art Classes "Junior May Show"	May	The Higbee Company
Work of C.M.A. Art Classes Parma Schools	May	Parma
Work of C.M.A. Art Classes	June	Oazaca, Mexico
Turkish Paintings	June	Mills Restaurant
Chalk Drawings, Europe	October	Cleveland Public Library
Paintings, Middle East	November	Cleveland Public Library
Work of Teen Age Students in C.M.A. Art Classes	December	St. Edwards High School

Respectfully submitted

Dorothy Van Loozen  
Supervisor of Children's Classes

(2c)

THE CLEVELAND MUSEUM OF ART  
Department of Education

To: Curator of Education  
From: Dorothy Van Loosen, Supervisor of Children's Classes  
Subject: Annual Report, Outdoor Sketching Classes, 1953.

ADVANCE  
PLANNING

Summer Outdoor Classes are so popular that we start early in the spring to plan the staff, teaching procedure, and publicity. This year our first selection of staff consisted of eight teachers and two assistants. Mimeograph announcements were made up in April and sent out in the month of June to two-hundred suburban schools, one-hundred forty-one Cleveland Public Schools, and seventy-five Catholic Schools. A sample of this announcement, "Summer Activities for Young People", is attached. Copies were given to teachers of classes visiting the Museum and to students in Saturday Morning Drawing Classes. Other publicity for the newspapers, school bulletins, and radio announcements were all sent out.

SCHOLARSHIPS

Eighteen scholarship students were chosen this year from Saturday morning Gallery Classes by the Saturday teaching staff. The awards were made on the basis of art ability and general character. In general, we feel that gallery class students need these scholarships more than members classes do. Consequently, the awards were distributed through the different age levels in the following manner:

6½ years Sandra Steinbach and Robin Unger; 8 years Kathryn Ryan; 8½ years Stephen De John; 9 years Nina Miller; 10 years Ellen Butler, Sandra Kronfeld; 10 years Sharyn Cowan and Robert Snead; 11 years Cirila Bohinc; 12 years Bill Caldwell; 13 years Anna Bohinc; 14½ years Theresa Costanzo; 14 years Betty Munro; 16 years Zenia Sarnack; 15 years Donald Foldesey and 16 years James Hurth.



A letter was sent to each student early in June announcing his scholarship award and as each one registered he was assigned to the class of his own age. These scholarship students are a real addition to our Summer Classes and seem to set the pace for the others. A photographer from the Catholic "Universe Bulletin" did a series of pictures of the Catholic Scholarship Students which aroused great interest in our classes among the Catholic Schools.

#### ENROLLMENT

Registration and enrollment began this year on May 20. Our department began contacting newspapers, radios, etc., in May, since publicity department was unable to work full time on this part of our program. Responses to this were good. By the starting date, all our Summer Classes were filled, and it was necessary to put on an extra class of forty-five students, aged eight, nine and ten years, with one teacher, one assistant teacher, and two volunteer assistants. During the first week of classes, it was also necessary to shift many students from one class to another to even up the class registration. Our total number of classes for Summer was thirteen. Seven classes, six through ten years old, met on Tuesday and Thursday mornings, and six classes, eleven years through high school age, met on Wednesday and Friday mornings. These classes averaged thirty or more students, a total enrollment of over four-hundred.

#### STAFF

Staff appointments were as always a fine group of teachers, for we find these summer classes are among the most interesting we have to offer.

Teachers and age levels were:

#### Tuesday and Thursday

6 years	Miss Jetta Hansen
6½ "	Mr. Price Chamberlin
7 "	Mrs. Jane Grimes
8 "	Mrs. Rita Myers
9 "	Mr. Kenneth Caldwell
8,9,10 "	Miss Dana Church
10 years	Mrs. Viola Wike
Extra	Mr. Howard Reid

#### Wednesday and Friday

11 years	Mr. Price Chamberlin
11½ "	Mr. Howard Reid
12 "	Mrs. Viola Wike
12½ "	Miss Jetta Hansen
13 "	Mrs. Dorothy Van Loosen
14 and over,	Mr. Kenneth Caldwell
Extra	Mrs. Jane Grimes

Supplies: Neva Hansen and Jane Schneider

**OLUNTEER  
SSISTANTS**

This year fourteen volunteer assistants helped us, principally on Tuesday and Thursday mornings with the younger children. In order to train them for their duties, the supervisor held an advance meeting and made assignments. Frequent conferences with supervisors and teachers during the summer session kept these volunteers well informed and they were found to be a fine group of assistants. At the end of six weeks each volunteer received a letter of thanks from the Cleveland Museum of Art and a Certificate of Merit from the Welfare Federation. These letters serve as introductions and recommendations for the students when they are hunting jobs. We sent evaluations of each assistant to the Welfare Federation, which will, in turn, send these evaluations to the schools from which the assistants came.

**PROCEDURE**

Procedure for Summer Classes is now well established. Classes meet in the Auditorium and sit in sections, one to each class. At nine-thirty the classes leave the Auditorium in order of age, the oldest first, and go to the location the teacher has chosen for that day, and has listed on a blackboard in the Auditorium. These locations are anywhere around the Museum grounds and throughout Wade Park, from East Boulevard west to East Boulevard east, and from Euclid Avenue to Rockefeller Pond. On rainy days, classes sign up for studios or galleries. Occasionally, classes sign in advance for studios when they are using media difficult to carry out doors; for example, tempera paint, cut paper, or clay. Only one class is allowed to use clay. All the other classes use crayons with the addition of one or two other media. These other media are usually ink, colored pencils, chalk and transparent watercolors.

A class of teachers from St. John's College came to the Museum to observe the younger classes. Also, the new Shaker Elementary Art Teacher, Miss Flaherty, came regularly to observe. These teachers were interested and enthusiastic about our classes.

At the end of summer term each teacher turns in a brief report and summary of the lesson plans and procedures they have used. These are now filed in the Educational Department and are used for exhibition labels, and as a basis for planning the next year's work. This summer we made a special study during staff meetings on Wednesdays and Fridays of the lesson plans that have been used over a series of years in summer classes. By comparing lessons given by different teachers for different age levels, and by the same teacher for several different summers, we were able to arrive at a basic curriculum which will allow a student to progress from one year to the next from simpler drawing techniques to more advanced ones, and which will avoid a duplication of problems for a student coming several years in a row. We found that each teacher had a number of interesting original lessons which offered new approaches to landscape and sculptural material in the park.

EXHIBIT

Each year before returning drawings to students the teachers make a selection of the best drawings and turn them in for an exhibit. At least one drawing is selected from the work of every child who attended regularly. Scholarship students are usually represented by several drawings. The exhibit opened in the Educational Corridor at the beginning of October and was shown for a month. Exhibitors were notified of their showing and invited to attend with their parents. Early in November the exhibit circulated through the Shaker School System, and will be there throughout the school year. In this exhibit the work is carefully labelled with the name, age of student, the lesson, the medium and the aim.

Every year advance interest in the Outdoor Classes begins earlier and we now find ourselves getting ready in 1953 for a thriving summer in 1954.

Respectfully submitted

Dorothy Van Loozen  
Supervisor of Children's Classes

To: Dr. Thomas Munro, Curator of Education  
From: Ronald Day, Assistant Supervisor of Art,  
Cleveland Public Schools  
Subject: Annual Report - 1953

Each year the liaison work we do between the Cleveland Museum of Art and the Cleveland Public Schools follows a similar basic pattern. Variations occur within this basic pattern because different phases of the work receive different degrees of attention depending on changes of emphasis. These changes of emphasis are brought about by many divergent causes, for instance, in the fall of 1953 the Museum roof underwent extensive repair, as a result many galleries were closed and fewer elementary classes came to the Museum. This caused a shift from "in the Museum" teaching to "in the school" teaching.

Another factor which influences the number of "in the Museum" statistics as compared to the "in the Schools" statistics is the nature of our loan exhibits. Some appeal much more to young people than others. For instance, the exhibit, Animals in Design, shown in the educational corridor last spring had a natural appeal to elementary classes and stimulated class visits. It is regrettable that more of our exhibits are not planned so that they appeal to young people. We have a great deal of competition from other Museums in Cleveland, such as the Health Museum, and the Zoo, and we can't afford to be complacent about the nature of our exhibits. The educational staffs of some of these other museums actively suggest and carry through special exhibits related to specific units in courses of study, such as nutrition, and plan exhibits to accompany field trips in geology, etc. (The Western Reserve Historical Museum recently held an exhibit of the creative art work of Cleveland elementary school pupils which resulted from their visiting the museum).

Some museums have pertinent films to supplement their exhibits.

Still another important event to affect a variation in normal procedure in 1953 was a personnel change. Mr. Bernard Weiner resigned during the summer. As a result we were without a third teacher for five weeks, in the fall. Fortunately, we were able to get an extremely capable replacement, Miss Dorothy Taylor. Any shift of personnel, however, has a momentary effect of slowing down the program somewhat, for it requires a slight redistribution of responsibilities. As an example it will be necessary for me to spend more time with Scholastic Awards this spring than last, because Mr. Weiner was trained to assume a large measure of responsibility last year.

Periodically the radio lessons for which we are responsible require extensive revision. In 1953, more time was spent on radio work than in 1952.

Because of a constant shift of emphasis there is a resultant change in statistics, sometimes more of our time is spent in the museum, sometimes more with the radio, sometimes more in contacting classes in the schools.

May I remind you of the three large areas our work covers:

1. Museum service for <sup>119</sup>~~116~~ elementary schools, <sup>23</sup>~~20~~ junior high schools, 13 senior high schools and several special schools.
2. Assembling and hanging special art exhibits: some permanently established, recurring regularly at repeated intervals, such as The Regional Scholastic Exhibition; other variable exhibits.
3. Supervising radio art appreciation programs from our school station WBOE. This includes periodic revisions of these programs. The format of the following report is based on the above three activities.



# I REGULAR MUSEUM SERVICE:

## A. Elementary Schools:

### 1. Total number of classes taught:

a. In the Museum:	Talks	Groups	Students
Juanita Sheffield	123	130	4,697
Bernard Weiner	14	14	580
Dorothy Taylor	5	5	190
Ronald Day	11	11	402
	153	160	5,869
b. In the Schools:			
Juanita Sheffield	64	109	3,905
Bernard Weiner	2	2	70
Dorothy Taylor	2	2	80
Ronald Day	3	30	940
Total	71	163	4,995

### 2. Subjects often requested:

- a. In the Museum: Indians, Medieval, Marco Polo, Animals in Design, Egypt, Peru, Mexico, Colonial.
- b. In the Schools: Christmas, Early Cleveland, Design for craft ink.

### 3. Approximately: 200 elementary teachers were serviced in 1953.

### 4. In September 1953 a revised guide sheet was sent to each elementary school relating in detail our Museum collection to the primary and elementary courses of study. Without a doubt this stimulates Museum visits.

## B. JUNIOR HIGH SCHOOLS:

### 1. Total number of classes taught:

a. In the Museum:	Talks	Groups	Students
Juanita Sheffield	11	12	355
Bernard Weiner	21	21	694
Dorothy Taylor	2	2	57
Ronald Day	7	7	275
Total	41	42	1,381
b. In the Schools:			
Juanita Sheffield	5	7	242
Bernard Weiner	196	196	6,835
Dorothy Taylor	78	84	2,900
Ronald Day	38	38	1,330
Total	317	325	11,307



c. Talks given by classroom teachers in the schools, but:

1. Prepared by Vernard Weiner:

<u>Talks</u>	<u>Groups</u>	<u>Students</u>
7	7	215

2. Prepared by Dorothy Taylor:

<u>Talks</u>	<u>Groups</u>	<u>Students</u>
2	2	70

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Total	9	9	315
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2. Subjects requested:

a. In the Museum:

Tours of Oresco Exhibition  
" " May Show

b. In the Schools:

Appreciation Lesson:

History of Western Painting  
History and Purpose of Cleveland Museum of Art  
Places of Interest in Cleveland

Social Studies Lessons:

The Near East - Egypt  
Colonial Life in the 17th and 18th century America

Techniques:

Drawing: Pencil, pen and ink, scratchboard  
Etching and Block Printing  
Water Color - Pastel

Design:

Industrial Design  
Poster Design  
Stage Design  
Costume Design  
Textiles

Design and Techniques:

Masks the world-over  
Paper Sculpture and Cut Paper

Miscellaneous:

Humor in Art  
The American Scene: Eastern U.S. Industrial America

c. Comments:

Approximately 50 teachers were contacted.

C. SENIOR HIGH SCHOOLS:

1. Total number of classes taught:

a. In the Museum:	Talks	Groups	Students
Juanita Sheffield	5	7	193
Bernard Weiner	2	2	45
Dorothy Taylor	0	0	0
Ronald Day	21	21	760
Total	28	20	1,098

b. In the Schools:	Talks	Groups	Students
Juanita Sheffield	4	8	165
Bernard Weiner	10	10	290
Dorothy Taylor	9	9	350
Ronald Day	236	236	8,825
Total	259	262	9,630

c. Talks given by classroom teachers in the schools, but prepared by:

	Talks	Groups	Students
1. Ronald Day	30	30	1,025

2. Subjects requested:

a. In the Museum: Orozco Exhibit, Burchfield Exhibit, May Show, Medieval Gallery, etc.

b. In the Schools:

1. contemporary painting
2. interior decoration
3. ceramics
4. background for Shakespeare
5. history of the theatre
6. Orozco
- 7 Burchfield

(If classes from a school can not come to the Museum to see a loan exhibit, I almost always give a slide talk about the artist in the school).

3. Approximate number of teachers serviced: 35 art, 11 social studies, 4 home economics, 2 Latin, 2 English. Many are visited ten times a year.

D. Cleveland Public School classes coming to the museum often stay an entire morning or afternoon. To make such a long visit profitable and interesting is quite a challenge and requires considerable planning of various activities.

E. Many of the lectures given in the secondary schools are two periods long.

II. WORK WITH EXHIBITIONS:

A. Regional Scholastic Awards:

Both Bernard Weiner and Ronald Day spent approximately 22 school days each on the exhibit, and Juanita Sheflee about ~~three~~<sup>5</sup> days. This Scholastic exhibit is, of course, a worthwhile project and presents a challenging job of organization and is a lot of responsibility.

- B. The Annual Art Teachers' Exhibition held at Higbee's each fall absorbs about four days time of at least two staff members. This includes planning the exhibit, selecting the work, arranging the work, contacting art critics, dismantling the show and the final wrapping of the work.

III RADIO WORK:

- A. We prepare and give the following radio-art appreciation lessons:

1. Elementary radio lessons:

- a. Eleven weekly lessons directed to the sixth grade in the spring semester. (The responsibility for these lessons was shared by Juanita Sheflee and Ronald Day).
- b. Nine weekly lessons directed to the fifth grade in the fall semester. (This series was completely revised, lessons rewritten, and a new manual prepared as a guide for the teachers. Ronald Day was responsible for this).

2. Junior High Radio-Art Lessons:

- a. We gave eight broadcasts to the seventh grade (Ronald Day is responsible for the writing and broadcasting of the seventh grade radio lessons).
- b. We revised the eight eighth grade radio broadcasts. (Mr. Alfred Howell and Ronald Day shared this responsibility).
- c. We reached approximately ~~twenty-five~~<sup>45</sup> junior high classes each broadcast, making a total of ~~875~~<sup>1775</sup> students each broadcast or ~~11,000~~<sup>28,400</sup> students during the year.

- B. During 1953 more time than usual was spent on radio work. This emphasis affected regular museum class statistics.

- C. I did considerable visiting of schools to listen to radio broadcasts.

- D. We consider radio an effective and worthwhile way of teaching art appreciation.

IV EXTRA RESPONSIBILITIES:

All three of the staff have extra responsibilities that are not included under the above three headings.

A. General:

1. Much time is spent in working out our individual schedules.

Many conferences and contacts with teachers are made to make our schedules as efficient as possible. There is considerable desk work involved.

2. All three staff members take time to keep in touch with extra activities in the schools, such as; visiting open house exhibits in the evening, attending an occasional school program in the evening, and visiting the elementary schools that are "cooperating art centers" when they have their annual displays.

B. Extra responsibilities of Juanita Sheflee: *(this section written by Miss Sheflee)*

1. Last January an entire day was given to a government group who shot a movie film of a class, in action, visiting our Art Museum. The actual (shooting) of class and teacher took very little time, but it proved to be a most strenuous day for the two Museum teachers had to keep the entire class occupied from nine in the morning until six -- this included overseeing their lunch period. As yet we have seen no tangible result of our "day of trial and discipline."
2. <sup>(5)</sup> Spent several days in scholastic work.
3. Visited schools for radio reception to my own recordings.
4. Gave five radio talks in spring -- one (extemporaneous) in fall.
5. Served on judging committee for Cleveland Art Teachers' Exhibit.
6. Spent one and one-half days arranging above mentioned exhibit.
7. Helped at Inter-Museum Council meeting -- one-half day plus necessary time in taxiing a pupil participant between schools.
8. In mid-semester revised form letters sent to all schools -- addressed all letters sent to more than one hundred twelve individuals.
9. Unlike my junior and senior high co-workers, all elementary contacts are made by phone -- this is much more complicated than it appears, especially since the past fall was the time in which college classes had room space in the Museum assigned to them. Each phone call from principal or teacher entails a necessary trip, on my part, to the educational office to check the date book in order to avoid scheduling two classes to the same room. All the teachers are most co-operative in "adjusting" -- for example, a request for an Indian lesson automatically gives that class priority to the Junior Museum. Sometimes a teacher will relinquish the classroom to another teacher who plans on using the phonograph in presenting a particular lesson.

10. More adult groups, all faculty groups, requested special meetings at the Museum. These meetings have seemingly been most successful -- they take the place of the regular, monthly meeting held in each school. The Junior Museum seems to be the best place for such meetings for the principals and teachers see the exhibit of Indian art available for class study. We also display, from the circulating exhibits department, exhibits pertinent to the subjects closely allied to units taught in the schools; for instance, a Chinese exhibit as an introduction to the study of the Travels of Marco Polo to stimulate interest and a better understanding of our own Chinese gallery, etc.
11. Spent some time selecting reproductions of pictures which are used at Sunbeam School, (school for crippled and disabled children).
12. New contacts with groups of varying abilities and ages:
  - a. Had a group of kindergarten pupils from Karamu Settlement.
  - b. Special classes, (pupils of extremely low I.Q.'s), from elementary and junior high schools visited the Museum as an enriching experience.

C. Extra responsibilities of Dorothy Taylor:

1. Observed - 12 lessons.
2. Spent - 3 days on the Art Teachers' Annual Show wrapping and dismantling.
3. Visited - 10 schools to listen to radio broadcasts.
4. Attended - meeting of "Inter-Museum" Council.

D. Extra responsibilities of Ronald Day:

1. Served on a committee to suggest revisions of the Art education department of Western Reserve University.
2. Talked to several P.T.A. groups on the services of the Cleveland Museum of Art.
3. Attended monthly meetings of the Inter-Museum Council.
4. Attended monthly meetings of the superintendent of Cleveland Public Schools, Mr. Mark Schinnerer.
5. Addressed a meeting of the National Association for Supervision and Curriculum Development concerning the services of the Cleveland Museum of Art.
6. Gave a Monday Staff Talk on the work of J.A.D. Ingres in connection with a loan exhibit.
7. Gave three Sunday radio talks at WTAM.
8. Spent three days in Pittsburgh in connection with the National Scholastic Exhibit. (Served on the National jury and attended an advisory committee meeting).
9. Spent considerable time promoting a publicity project between the Inter-Museum Council, The Owens Illinois Glass Company and several local dairies involving the distribution of glass tumblers called "Know Your Cleveland".
10. Gave two science-art radio broadcasts over WBOE.
11. Led a discussion on an article by George Boas at a Monday Staff Meeting.
12. Helped judge the WGAR Fairy Tale Theatre contest.
13. Gave a Monday Staff Talk on Hawaiian art.
14. Helped judge the Chagrin Art Show.
15. Helped judge the Catholic Youth Organization posters.
16. Helped the president of the NEOTA Art section revise the constitution.
17. Led a student panel for the Inter-Museum Council, in which I discussed with students the visits they had taken to five museums.



V SUGGESTIONS AND COMMENTS: <sup>by</sup> (Juanita Sheflee)

In general, in glancing over the work of last year, I find as might be expected, some variances with previous reports. Frequently a change of principalship, (a considerable number occurred in September, 1953), causes a slack in visits to Museums, (principal feels it more essential to get acquainted with her <sup>school</sup> and so restricts outside trips until following term).

I had several entirely new subject requests which involved considerable time in study and selection of slides. When we are fortunate we add to our collection of slides, especially the colored ones for many of the subject units require better and newer slides for a better, more enjoyable understanding of the subject.

I must confess, though, that I feel very strongly the need for meeting the strong competition from other Museums. This Museum, right or wrong, is undoubtedly the most strict in the rigid "hands off" policy. I grant that this policy is necessary except in some way, in some room, possibly the classroom, some inexpensive reproductions should be available for them to satisfy the natural and deep-seated urge to handle, to "feel" the object. This desire to manipulate can be catered to in a harmless, enjoyable manner by such a method, (I have a few stone weapons from Indian tribes — the children are thrilled by merely touching a real tomahawk, a spinning knife or an arrow-head. I pass these, (my own possessions), among the pupils near the end of the lesson. At no time have I noticed that they then want to break the "hands off" policy in relation to Museum exhibitions.

We must agree that in this "age of science" children reflect a strong, intense interest, for literature, movies, television, toys all are stamped with "the scientific age development." I see no just cause to complain because children (and adults) are following the trend of the atomic period. Of course they are still responsive to beauty and art, but how can we expect them to be as valuable and as excited about it?

Our Health Museum is meeting the challenge by encouraging the pupils to manipulate all sorts of levers and try tests instead of "please don't touch." Other museums, I understand, permit objects to be passed and touched. At the Museum of Natural History pupils learn to handle harmless, live snakes, etc.

I don't wish to be negative or pessimistic, but what are we doing here to give equal or as interesting participation in the "touch," the "feel" of things?

I believe too that many of the better movies and television programs, the former in stunning colors, have developed a logical demand for more good films to enrich art classes. Would it not be desirable to have some of the better films available for our Museum classes? I would advocate Museum visits with gallery tours augmented by a preliminary viewing of a fine, recent film: for example, Arts and Crafts of the Indians.

Many schools are fortunate if they have one field trip a semester, so, we must compete with the following:

- a. A music treat at Severance Hall.
- b. Cleveland Zoo - Living things and a "snack bar!"
- c. Museum of Natural History.
  1. New Planetarium.
  2. Unusual exhibits, skeletons, etc., but also living things - even snakes which the braver ones may handle.
  3. A field trip (with an outdoor picnic lunch) to the Metropolitan Park - (I'd like that too, to stay outside on a lovely spring day or a colorful autumn day.)
- d. The Cleveland Health Museum.
  1. New scientific wonders (Juno, the transparent woman for one).
  2. Mechanical devices for<sup>to</sup> experimenting with.

All these, of course, are most worthwhile, and they do offer a challenge. What can we offer to meet the "new" the something "different"?

VI

SUGGESTIONS: (Ronald Day)

- A. It would be of great value to us to own a few good short films on Mexico, The American Indian, Medieval Europe, The Orient, Egypt, The Near East and Archeology in general. These films would be used advantageously to supplement museum visits that are an hour and a half or two hours long.
- B. I believe some of our weekly Staff Meetings should be devoted to a study of what other museums like the Brooklyn Museum of Art, etc. are doing in the way of arranging exhibits that appeal to young people. Our meetings almost always emphasize factual information given by "experts". They are much more suitable for college teachers than for secondary, elementary and primary school teachers.
- C. Some of our meetings might well evolve around the idea of adding slides to our slide collection that appeal to young people. Our slide collection is sadly lacking in such subjects as contemporary industrial design.
- D. I recommend that the Classroom be installed with more efficient lighting. Most students come from attractive light, freshly painted school ~~class~~ rooms. Our Classroom is anything but attractive.
- E. I recommend that we consider assembling accessory objects to be used with different subject areas that can be handled by students in the Classroom. All other museums in Cleveland take this important phase of learning seriously and provide an outlet for it: objects to touch, animals to touch, exhibits which require participation, etc.
- F. We can not remain outstanding in the field of museum education without continual exploration and experimentation in teaching aids and techniques. Other Cleveland museums are giving us lively competition.

VII CONCLUSION

- A. We should like to express appreciation for the active support of our program by Dr. Mark Schinnerer, Dr. Harry Ritchie, Mr. Alfred Howell, Mr. William Milliken, Dr. Thomas Munro and Mrs. Margaret Brown.
- B. We should like to express appreciation for the excellent cooperation of the library staff, the lantern slide department staff, the staff of the lending collection of the Cleveland Museum of Art, and the secretaries in the educational office.
- C. Since we think of our program as being flexible and constantly changing to meet new challenges, we welcome any suggestions you may have.
- D. I am very grateful to have two such capable teachers, Miss Juanita Sheflee and Miss Dorothy Taylor on my staff. It is a pleasure to work with them.

Respectfully submitted,

Ronald Day  
Assistant Supervisor of Art

(4a)

To: Curator of Education  
From: William E. Ward, Supervisor of Motion Picture Activities  
Subject: Annual Report for 1953

Attached to this report is a list of film programs offered to the Museum members and the public during the year 1953. This list contains both titles and attendances.

This year the film programs, as in the years past, drew into the Museum the largest attendances for the Friday evening and Sunday afternoon Auditorium programs.

It is interesting to note that the British films are the most popular and fill the hall to capacity. For the showing of "The Seventh Veil" and "Tight Little Island", large numbers of people were turned away due to limited seating in our lecture hall. The Italian film, "The Medium" also played to a capacity hall as well as the American film, "The Devil and Daniel Webster", the Japanese film, "Rashamon" and the French films, "Passion for Life" and "God Needs Men". The attendance for the two "Art and Experimental Film" programs was poor. I found, however, that our Friday evening people are more interested in Art Films than the Sunday afternoon people. I am, therefore, programming Art Films on Friday evenings in the future.

It is with regret that I have to report that the poor conditions existing with the auditorium sound system have not been corrected. After working for several weeks in the Spring getting estimates and proposals, my information on auditorium recommendations was given to the Superintendent's Department. They in turn let the contract to a firm that I knew nothing about. A week after our order was placed, this

firm was declared bankrupt. We are now back where we started - with poor sound in the auditorium. I have, however, talked with Mr. Dehn of Custom Classics and hope that during the summer months work will start on a new sound system for the lecture hall.

Mrs. Margaret Brown, again this year, undertook the actual booking of films with our various sources. Her work in this way is valuable to me due to her many contacts with the various booking agents.

Respectfully submitted,

William E. Ward  
Supervisor of Motion Picture Activity

THE CLEVELAND MUSEUM OF ART  
Department of Education

SUMMARY OF THE MOTION PICTURE PROGRAMS

1953

	PROGRAMS	SHOWINGS	ATTENDANCES
Friday Programs	6	12	2596
Sunday Programs	11	11	4601
Lecture Programs with Films	6	6	2068
	—	—	—
TOTAL FOR YEAR 1953	23	29	9265



THE CLEVELAND MUSEUM OF ART  
Department of Education

Motion Pictures

1953

Sunday Film Programs

Date	Name of Film	Size	Sound Silent	Attendance
Jan. 4	<u>The Seventh Veil</u>	35MM	Sound	500
Jan. 25	<u>The Beachcomber</u>	16MM	Sound	410
Feb. 22	<u>Madonna of the Seven Moons</u>	35MM	Sound	390
Mar. 8	<u>The Devil and Daniel Webster</u>	16MM	Sound	500
Mar. 22	<u>Tight Little Island</u>	16MM	Sound	540
Apr. 19	<u>God Needs Men</u>	16MM	Sound	502
May 5	<u>Program of Art &amp; Experimental Films: Art in Motion; Rousseau; The Idea; Dime Store; Congo Arts.</u>	16MM	Sound	350
Oct. 11	<u>The Medium</u>	35MM	Sound	505
Nov. 29	<u>Brandy For The Parson</u>	16MM	Sound	425
Dec. 6	<u>Brief Encounter</u>	35MM	Sound	154
Dec. 20	<u>Scrooge</u>	16MM	Sound	325
				<u>4601</u>

Eleven Programs, Total Attendance ----- 4601

THE CLEVELAND MUSEUM OF ART  
Department of Education

Motion Pictures

1953

Friday Film Programs

Date	evening afternoon	Name of Film	Size	Sound Silent	Attendance
Jan. 1	evening afternoon	PASSION FOR LIFE	16MM	Sound	500 78
Jan. 30	evening afternoon	I KNOW WHERE I'M GOING	35MM	Sound	315 96
Feb. 20	evening afternoon	MADONNA OF THE SEVEN MOONS	35MM	Sound	420 70
Apr. 17	evening afternoon	RASHOMON	35MM	Sound	520 75
Oct. 2	evening afternoon	PROGRAM OF RECENT FILMS ON ART	16MM	Sound	325 25
Nov. 27	evening afternoon	SHERLOCK, JUNIOR	16MM	Silent	117 <u>55</u> 2596

Six Programs, Total Attendance ----- 2596

THE CLEVELAND MUSEUM OF ART  
Department of Education

Motion Pictures

1953

Films with Lectures

Date	Name of Lecture	Size	Sound Silent	Attendance
Feb. 6	PORTUGAL, a lecture with color film, by Earl V. Brink.	16MM	Silent	500
Feb. 8	ATLANTIC ADVENTURES, a lecture with color film, by Hal H. Harrison.	16MM	Silent	428
Mar. 20	GLORIES OF NATURE, a lecture with color film, by Edward Hill.	16MM	Silent	245
Oct. 16	THE ARTISTIC HERITAGE OF FRANCE a lecture with film, by Pierre Guedenet.	16MM	Silent	395
Nov. 6	HIGHLIGHTS OF DANCE ON FILM THROUGH FIFTY YEARS, a lecture-film program, by D. D. Livingston.	16MM	Silent	200
Nov. 8	THE WORLD DANCES, a lecture-film program, by D. D. Livingston.	16MM	Silent	200 2068

Six Programs, Total Attendance ----- 2068

To: Curator of Education  
From: William E. Ward  
Subject: Annual Report for 1953

EXHIBITIONS PRESENTED IN LITTLE GALLERY:

- 1) Historic Flower Containers 6 January '53 - 12 March '53
- 2) Ways of Painting Landscapes 13 March '53 - 7 May '53
- 3) Herbs in Art 8 May - 1 August
- 4) The World of Miniature Painting 18 September - 10 November
- 5) The Mother Symbol 13 November - will close 28 January '54

IN TEXTILE ROOM CORRIDOR:

- 1) Animal Drawings 6 January '53 - 8 May '53
- 2) Herbs in Art 8 May '53 - 7 September '53

The Little Gallery this year presented five exhibitions despite the fact that the gallery was closed to the public from the 1st of August to the 18th of September. The program of rebuilding the roof of the Museum was responsible for the gallery being closed for this <sup>long</sup> ~~early~~ period.

Historic Flower Containers was an exhibition dealing with the comparison of flower containers as represented in works of art from various countries and periods. Textiles, lace, paintings, prints, reliefs, porcelains from the CMA collection were brought together for this show. Mrs. Margaret Marcus helped with a great deal of the research for this exhibition.

Ways of Painting Landscapes used five paintings from the Museum collection. This show was designed to show how painters of various periods in the history of art have worked in different styles and techniques.

Herbs in Art was a special exhibition suggested by Mrs. Margaret Marcus and organized with her help as part of this Museum's program for the annual meeting of the Herb Society of America.

The World of Miniature Painting was perhaps the most popular of this year's Little Gallery exhibitions. Objects were drawn from the Oriental, Near Eastern, Textile, Painting and Decorative Arts departments for this show. Main objective of this exhibit was to show comparisons in style, technique and use.

The Mother Symbol was an exhibition bringing together examples of the "mother goddess" from various periods and cultures of the world. This show pointed out that everywhere in the world the mother symbol developed into an object of worship. Ancient Greek and Egyptian "mothers" were used along side Siamese, Japanese, Chinese, European and Mexican.

As is the case with all departments in the Museum, the Little Gallery needs more space. A larger gallery is needed as well as storage space for exhibition props.

Respectfully submitted,

William E. Ward

THE CLEVELAND MUSEUM OF ART  
Department of Education

To: Curator of Education  
From: Doris E. Dunlavy, Administrator, Division of Circulating Exhibits  
Subject: Annual Report, 1953

	1951	1952	1953
Exhibits placed in cases	<u>761</u>	<u>906</u>	<u>843</u>
Individual objects lent for class room use	7956	8430	8502
Paintings and framed prints	191	212	73
Wall Exhibits, installed by borrower	37	29	18
Posters	165	71	107

There is considerable to report in the way of progress in this Division during the past year. Although the Department has been staffed by but two people during the greater part of the year (Miss Mack left shortly after the beginning of the year because the work was too hard for her) other factors and hard work have made for a successful close.

Mr. Frederick Hollendonner began training in this Division the first of October. Though lacking experience in the education field he has shown eagerness to learn and is willing to do anything conditions require. With more experience he is capable of becoming an assistant of considerable value to the Division. He has recently begun installing exhibits in the South Euclid-Lyndhurst Schools and with supervision is now starting to prepare exhibits for these schools.

Considering other activities of the year which will be discussed below and the small staff, the statistics for the year are good. Present conditions do not allow the expansion for which there are endless possibilities and much public pressure.

The first real improvement in the physical set up of the Division since moved into its present quarters in 1930 is near completion. The shelving has



been closed at the back and ends, the walls and shelves have been painted. It was necessary to move every object to main storage which was a major operation. The acquisition of storage space near our quarters has eliminated the storage of many of the packing boxes of materials which have stood in front of our shelves. The great inconvenience of basement storage of frequently used objects has been partially eliminated. Bins for storage of paintings have been built in the small side room, clearing, to some extent, the working area in the main room for more efficient work. The room now has a clean, more orderly, respectable appearance, which is good for staff morale and will certainly create a more favorable impression on visitors. It alleviates part of the congestion which has existed here for some time. The interest shown by the Director in bringing about this improvement is greatly appreciated.

Mr. Alvarez has done a splendid job of mounting and making bases and standards for objects so that they now take on importance and greatly improve many exhibits.

The new acquisitions this year are outstanding both in number and quality. Noteworthy are the North West Coast Indian materials, acquired through a gift of the Junior Council and the Harold T. Clark Educational Extension Fund. These objects as well as the African masks, etc., secured through the same fund, greatly improve the collection. Good material from these areas is becoming increasingly difficult to acquire.

Important to the present and future purchases for the collection are the contacts made in New York this past year. These contacts have provided sources for modern crafts which heretofore have not been available. Purchases made through these contacts have also been beneficial financially. There has already been a saving of several hundred dollars over prices which would have been paid

had the same or similar material been available elsewhere.

From these sources modern ceramics, glass, pewter and textiles of outstanding design and craftsmanship have been added. These materials are from Sweden, Finland, Holland, Denmark and Germany. The public is enthusiastic in its acclaim that they can look to the Lending Division for the latest in good modern design as well as the traditional. With the rapid change in design today it is essential that such contacts be maintained.

#### ROADS TO WORLD UNDERSTANDING PROGRAM

Changes have been made in the arrangements concerning loans to the Main Library for these programs. In order to maintain Museum standards of display it was found necessary for this Division to take full responsibility for those exhibits made up of extension materials. The new system worked out with the other sponsors has produced exhibits worthy of the Museum.

#### CASE INSTITUTE

Again this year a special exhibition schedule is being filled correlating exhibits with class work at Case Institute. Both verbal and written expressions of appreciation have come from Dr. Shurter and other members of the faculty.

#### SUBURBAN SCHOOLS

Exceptional cooperation from the elementary art teachers in Shaker Heights has improved the service which we are giving to their schools. They have taken advantage of the services of the Division far beyond any other school system; yet require no more time or material than do the others. It is a matter of close contact through sufficient liaison officers.

A carefully planned series of exhibits has been scheduled for the South Euclid-Lyndhurst Schools. These schools have not been receiving exhibits prior to this year. Exhibits are limited to two in the elementary schools at any one time since the Division can not further expand its activities and still

maintain Museum standards. Miss Eastwood, the elementary art supervisor, has arranged for a series of exhibits to be installed at the times and places where most useful.

There has been a cut-back in the amount of service given to the Cleveland Heights Schools. The proportion of my time spent in these schools had to be balanced with that allowed for other activities. Conferences with Mr. McCampbell, Director of Elementary School Education, should bring about a more efficient system of scheduling. With a new art teacher and a rapidly expanding school system it is essential that this be done if we are to serve all their schools.

Closer contact has been had this fall with the Parma Schools. Correlation with the curriculum is much better than before.

Mr. Davis of Rocky River has continued to express his desire for extension service in the Rocky River Schools. The great distance between the Museum and Rocky River is the greatest hinderance to the development of a program in this area.

Work in the other suburban schools has continued with some improvement in the understanding of the use of the materials.

#### CLEVELAND PUBLIC SCHOOLS

Work in the Cleveland Public Schools has continued with some increase in understanding of the use of the services. The improvement, though small, is encouraging. Continued effort is needed in this direction.

#### PAROCHIAL SCHOOLS

Little service has been requested by the Parochial Schools until this fall when the number of requests was overwhelming. To date, one exhibit has been installed at St. Joseph in Euclid, and class room materials of non breakable

objects were lent to Hoban Dominican School; also to Sister Xavier at St. John College.

#### PRIVATE SCHOOLS

A regular monthly schedule of exhibits is being installed at Laurel School. University School has no suitable case but is using sets of class room material and paintings from this Division. Hathaway Brown has had one exhibit of ceramics this year. Their case is extremely poor, unsuited to the purpose.

#### SPECIAL EXHIBITS

Some May Show posters and exhibits were installed in public buildings in various parts of the city. A special exhibit of armor was installed in the lobby of Loew's Ohio in December. An exhibit of Medieval armor and crafts was installed in the Shaker Heights Public Library upon the request of Mrs. Laury for the little theatre group in Shaker Heights. The material was used to prepare Shaker Heights young people for attendance at the annual play presented by the group.

#### MARY A. WARNER COLLECTION

Two new paintings were acquired this year for the Mary A. Warner Collection; 1) Grauer, William, Card Player, 2) Kempsmith, Joan, Dieties of Via Maggie. The latter is in the Traveling Exhibition, permission having been gained through the Director's Office.

The painting, Coin de Pecheurs, #29.462 by Frank Wilcox has been restored by the artist and returned. It now appears to be in good condition.

Among the services rendered this year by this Division is a group deserving mention but not needing discussion. a) Bulletins, invitations and other bulk mail were delivered to the postoffice; b) Large signs were made for the entrance to gallery nine to give advance publicity to outstanding exhibitions; c) Help was given with the installation of the Junior May Show at the Higbee Company;

d) Paintings were picked up and returned for two Museum exhibitions and textiles were hung at the Intown Club; e) Service was given at the time the May Show jury was present; f) Attendance at committee and program meetings for several activities has been a part of the work of the staff.

There are many teachers and supervisors who come to the Division to see materials for inspiration and to examine objects for knowledge of the techniques used. Groups such as the Junior Council visit the Division during meetings to become better acquainted with the Museum. There is no place in our statistics that shows the time used in giving help and information of this kind. It is an important part of the work of the Division but is usually overlooked when these reports are made.

*Doris E. Dunlavy*



PURCHASES FOR THE EDUCATIONAL LENDING COLLECTION - 1953

1 Mask	Mano Tribe, African
1 Mask	N. E. Liberia, African
2 Weights, birds	Ashanti Tribe, African
1 Shaman's charm, bone	Alaskan
1 Bear Mask	Tsimshian, N.W. Coast Indian
1 Ladle, bone, copper & abaloni shell	Tlingit, N. W. Coast Indian
5 Textiles	American, modern
1 Textile	Guatemalan, modern
1 Bag, woven	Greek
1 Box, woodcarved	Mexican, modern
1 Head, stone	Toltec
1 Head, stone	Aztec
4 Blockprints	Clara L. Deike, Cleveland, modern
1 Bag, embroidered	European, modern
1 Pottery dish	Modern
6 tree ornaments	American, modern
1 Mask, tin	Mexican, modern
1 Straw bird	Japanese, modern
1 House, miniature	German, modern
4 Straw animals	Swedish, modern
2 Pottery figures	Royal Doulton, modern
1 Woodcarving	Canadian, modern
1 Horse, pottery	Swedish, modern
1 Ram, pottery	Swedish, modern
1 Vase, glass	Orrefors, modern
1 Decanter, glass	Orrefors, modern



5 Pottery figures	Austrian, modern
1 Candle Holder	Royal Holland Pewter, modern
18 Raffia animals	German, modern
4 Pottery plaques	Finnish, modern
2 Bowls, glass	Waertsila, Finnish, modern
2 Textiles, prints	Mexican, modern
2 Straw dolls	Mexican, modern
15 Wooden figures	Portuguese, modern
1 Pottery flowerpot	Puebla, Mexican, modern
1 Folio - "Children and Toys"	Mexican, modern
1 Pottery "Tom-Tom cup"	Jean Hlobeczy, Cleveland, Contemporary
1 Vase, stoneware	Stanley T. Evans " "
1 " "	Anne Chapman " "
2 Ceramic sculpture "Street Urchins"	Joan Hang Smith " "
1 Ceramic fish	Caroline P. Richard " "
1 Ceramic Owllet	Joan Hang Smith " "
1 Dish, silver, free form	Caroline B. Goff " "
1 Ceramic Pig	Chas. Lakofsky " "
1 Enamel "Counterchange" dish	Kenneth F. Bates " "
1 Vase, glass "Moonstone"	Orrefors, Swedish, modern
1 "White Bowl", pottery	Carl Harry Stalhane, Rorstrand, Swedish, modern
1 Green Vase, pottery	" " " " " "
1 Brown Bowl, pottery	" " " " " "
1 Mottle blue and yellow vase	" " " " " "
1 Textile, linen "Waves"	Swedish, modern
1 " " "Fall Seasons"	" "
1 " " "The Two Sisters"	" "

1 Cloth animal	Austrian, modern
2 Straw figures	Mexican, modern
1 Brass angel	American, modern
1 Basketry necklace	Mexican, modern
2 Metal boxes	American, modern
1 Headband	E. Indian
1 Embroidered blouse	E. Indian
1 Textile, woven	Guatemalan, modern
2 Basketry rattles	Mexican, Modern
1 Pitcher, pewter	Royal Holland Pewter, modern
1 Creamer       "	"       "       "       "
1 Bowl         "	"       "       "       "
1 Pitcher, large pewter	"       "       "       "
1 Covered box       "	"       "       "       "
2 Vases, Delft Faience	Holland, modern
3 Bowls, and plate	Fries, Holland, modern
2 Bulls, wood	Swedish, modern
3 Whistle Chicks, pottery	"       "
1 Donkey, wood	"       "
1 Wood and wicker tray	Swedish, modern
1 Pelican, metal	Danish       "
1 Rooster, wood	Swedish       "
1 Tray         "	"       "
1 Bowl         "	"       "
1 Plate        "	"       "
2 Zebra,       "	"       "
1 Ashtray, pottery	Laholm, Swedish, modern
1 Vase,         "	"       "       "

1 Bowl, pottery	Laholm, Swedish, modern
1 Textile, woven linen	Swedish, modern
3 Textiles	American, modern
1 Vase, "Northern lights" glass	Notsjo, Finnish, modern
1 Vase, glass	Orrefors, Swedish, modern
1 Vase, pottery	Friberg, Swedish, modern
1 Vase, Argenta	Gustavsberg, Swedish, modern
1 Vase, Grazia	" " "
1 Textile, "Fish Design"	American, modern
2 Boxes, painted wood	Swiss, modern
2 Matushka	Russian, modern
2 Bowls, lacquer	" "
1 Vase "	" "
1 Textile	Guatemalan, modern
1 Bowl, glass	Gunnel Nyman of Notsjo, Finnish, modern
1 Bowl and pitcher	Kaj Franck, Notsjo " "
1 Bowl, "Scale"	Kaj Franck, " " "
1 Bowl "Whales"	Notsjo, Finnish, modern
16 Wooden animals and bowls	Swedish, modern
2 Cookie moulds, plaster	Austrian, modern
1 Bowl, porcelain	Friedl Kjellberg, Finnish, modern
2 Bowls, pottery	Grafika, Swedish, modern
1 Vase "	" " "
5 pieces pottery	Swedish, modern
1 Tea Caddy, pewter	Royal Holland Pewter, modern
1 Cup with handle, pewter	" " " "
1 Guild Pitcher "	" " " "
1 Ash Tray "	" " " "
1 Cigarette urn "	" " " "

1 Vase, Pewter

Royal Holland Pewter, modern

9 Textiles, prints

American, modern

2 Costume Dolls

Guatemalan, modern

2 Papier Mache dolls

Peruvian, modern

1 Bag, knit

Guatemalan, modern

GIFTS RECEIVED FOR THE EDUCATIONAL LENDING COLLECTION-1953

Boulevard School, Shaker Heights	11 Metal foil plaques and calendar pads
Brassington, Emma G.	1 Strip of Embroidery, East Indian
Burreus, Edith	1 Penguin, pottery by Nyland, Swedish, modern
Gauntlett, Mrs. Tsunsko	1 Lacquered carriage, Japanese, early XX century
Gries, Robert Hays	5 Engravings from Thornton's "Temple of Flora"
Hani, Mrs. Motoko	2 Dolls, Japanese, early XX century
Hansen, Jetta	1 Child's costume, Mexican, modern
	1 Boy's poncho, Mexican, modern
Humphreys, Miss Helen	1 Plaque, Delft Tile, 18th century
Hyatt, Mary Corning and Corning, Warren H.	2 Bronze heads, Siamese, XVII century
	1 Textile, Louis XV, French
	1 Textile, Cashmere, Indian, late XVIII-early XIX century
	1 Vase, Proto-Corinthian
Kline, Hayden	1 Offering figure, wood, Chinese, XIX-XX century
Littwitz, Walter	23 Bonnets, European, modern
McBride, Mrs. Malcolm L.	1 Etching and aquatint by Chakrowitz "Manipuri Dance"
Miller III, Mr. & Mrs. W.A.C.	1 Glass vase, Roman period, possibly Syria, 1-11 century A.D.
Prasse, Leona E.	3 Etchings by Edwin Kaufman
	10 Etchings by Kalman Kubinyi
Rebay, Miss Hilla	2 Oil paintings by Hilla Rebay
Sanford, George W.	2 Etchings by Harold Hahn
Seidman, Mrs. Elmer	1 Textile, Guatemalan, modern
	2 Belts, woven, Guatemalan, modern
	1 Mask, Guatemalan, modern

The Junior Council

1 Wooden bowl, beaver, N.W. Coast Indian

1 Basketry Hat, Tlingit

Van Loozen, Dorothy

1 Textile, Turkish, XVIII century

Webb, Abbie Z.

1 Plate, Sevres, XIX century



(6)

THE CLEVELAND MUSEUM OF ART  
Department of Education

To: Curator of Education  
From: Marguerite Munger, Supervisor of Club Activities  
Subject: Annual Report, 1953

ATTENDANCE:

Club Attendance showed an increase for the year up to December 1, but a slowing-up trend later wiped out the increase and left us at the year's end with a very slight decrease:

4113 in 1953                      vs.                      4298 in 1952

Probably this decrease was due partly to competing attractions, as television; partly to parking difficulties in the latter part of the year; but mainly to lack of publicity. Publicity is the breath of life to club activities, and unless our Museum work with clubs is publicized in the newspapers, it does not come to the attention of other program committees. We have tried other means of promotion -- contact with the Club Division of the Main Library, the mailing out of notices, and personal telephone calls -- but these are not nearly as effective as good newspaper publicity. I have urged clubs to send their own publicity to the papers, but they seldom get around to it. Last January I got out 250 multilith sheets on my Saturday morning course, and in September I mailed out<sup>100</sup> notices on the new Fall series, plus 250 distributed directly; also, 100 sheets of a reading list pertaining to this Fall course.

Out-of-Town-Talks showed an increase in number, attendance, and fees received:

14 groups	1135 attendance	\$240 in fees
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COURSES AND CLUB SERIES:

1. The Museum Saturday morning series in the first half of the year continued with Netherlands and German Art. In the Fall the subject was, English Art and Culture. In connection with each lecture in this latter course I have included readings from the

English literature of each period as we have taken up its art -- Beowulf, Chaucer, Marlowe, Shakespeare, Pepys, Evelyn, Herrick, etc. The members seem to have enjoyed this feature. The series includes also special exhibitions.

2. Ophello Club this fall has taken up Crafts in a course that is made up of lectures, reports, panel discussions, and demonstrations, the latter by outsiders obtained by the Club.

This group keeps up several Museum memberships and has also contributed money to the Library for the purchase of books in memory of deceased members.

3. The College Club, Fine Arts Group, has returned this fall for the 4th year and is studying English Art, and Special Exhibitions.

4. Serosis had the last two talks in a series begun in 1952 -- these at their Club House.

#### BREAK-DOWN OF FIGURES:

Courses: .....53 talks.....871 attendance

Museum Saturday Mornings	29	445
Ophello Club	12	204
College Club	10	152
Serosis	2	70
<u>Sunday Gallery Talks:</u> .....	8	610
(including Spec. Exhs. & Perm.)		
Gropius	1	75
Rouault	1	205
Ingres	1	55
Italian Painting	1	30
May Show	1	85
Cleveland Architecture	2	121
Orozco	1	39

Special Exhibitions: .....61.....1490.....

(inclu. Sun. Gall. Talks & others)

Gropius	3	99
Cleveland Textiles	3	38
Rouault	5	336
Ingres	5	108
May Show	26	743
Cleveland Architecture	3	138
Orozco	3	77
Burchfield	3	51

The May Show continues, on the whole, to be the greatest attraction, although the Rouault Exhibition pulled more at Sunday Gallery Talks.

Miscellaneous Talks in C.M.A.....33 talks.....891 attendance  
(other than Courses, Gall. Talks, & Spec. Exhs.)

Talks Outside C.M.A.....14.....1135.....

a. In Greater Cleveland	8	665
Sorosio	2	70
Cleve. P.T.A.Inst.		250
Case Newcomers Cl.		30
McKinley P.T.A., Lkwd.		75
Gracemount P.T.A.		95
Maple Hts. Kiwanis		60
D.A.R., Lkwd.		85
b. Outside Greater Cleveland	6	470
Lorain, Am. Assoc.		
Univ. Women		100
Elyria Women's Cl.		100
Beaver Falls Wms.' Cl.		80
Vermilion College Cl.		50
Gates Mills Community		65
Mentor Am. Assoc.		
Univ. Women		75

Out-of-Town Groups that came to C.M.A.....27.....725.....

a. Conventions	10	380
N. Am. Gladioli Cound.	30	
Cost Accountants	30	
Metal Stamp	25	
Medical & Dental Arts	16	
Mechanical Engineers	14	
Engineers	43	
Am. Bankers Assoc.	42	
Am. Dental Assoc.	105	
Ohio Small Loan Co.'s	15	
Sanitary Engineers	60	

These come in response to an invitation sent out from the Director's Office. The average size of these groups is smaller than it used to be. However, the above figures indicate, in many cases, only a fraction of a larger group that has been divided among several teachers.

b. Groups from Outside		
greater Cleveland;	13	296
(other than conventions)		
Baldwin Wallace C.	3	54
Bowling Green		20
Toronto, Don Valley		
Art Center		11
Kent Hi Sch.		35
Garrettsville Hi Sch.		35
Bedford Club		18

Elyria Art Crafters	50
Mansfield Art Cl.	14
Solon Church	7
Granger Community Cl.	12
Gates Mills Hilltop	
Garden Club	40

- c. Groups from Greater Cleveland.....4 talks.....59 attendance
- |                    |   |    |
|--------------------|---|----|
| Lkwd. Meth. Church | 3 | 44 |
| Parma P.T.A.       |   | 15 |

Size of Groups:

Most clubs are small, with a membership between 12 and 30 -- and of course attendance is less than membership.

Groups of 50 or more:

- a. In C.M.A.....14.....1266.....

1)	Conventions	4	4	415
2)	Sun. Gall. Talks	5	5	541
	Gropius		75	
	Rouault		205	
	Ingres		55	
	Ital. Ptg.		85	
	May Show 2-121			
33)	Miscellaneous	5	5	310
	Case Fort-			
	nightly		50	
	Fed. of			
	Women's		65	
	Jr. Fed.		60	
	Elyria Art			
	Crafters		50	
	Live-Long-			
	& Like-It		85	

- b. Outside C.M.A.....11.....1035.....

Lorain, Am. Assoc.	
Un. Women	100
Elyria Wm.'s Cl.	100
Cleve. P.T.A. Inst.	250
Beaver Falls Wm.'s Cl.	80
McKinley P.T.A., Lkwd.	75
Vermilion Coll. Cl.	50
Gracemount P.T.A.	95
Kiwanis of Maple Hts.	60
D.A.R., Lkwd.	85
Gates Mills Community Cl.	65
Mentor, Am. Ass. Univ. Wm.	75

However, any large group coming to the Museum for a Gallery Talks, (rather than a slide talk), is divided among several teachers for ease of handling, hence its size does not show up in any of our teacher's reports.

Types of Groups: include the following as well as others:

College Classes	5	87
College Clubs & Alumnae	17	555
Religious Groups	6	89
P.T.A.'s	6	501
Patriotic	1	85

Conferences: .....19.....26.....

These were concerned mainly with program planning, and the writing of papers by club members.

Docent:

Although not important statistically, this activity included contacts with extremely interesting persons; for instance:

Mr. Chamcharoen, from Thailand, Ministry of Education.

Dr. Nizamuddin, from Hyderabad, Dean of Islamic Institute there.

All visitors requesting docent service were greatly impressed by the Museum's collections and activities.

Information Service: ..... 7 hrs.

Work in Office:

Since October 1, I have been on duty in the Educational Office every Wednesday evening, helping with registration for adult classes and collecting fees at first, and later, answering questions. Most inquiries pertain to studio courses. The trend is evidently away from mental pursuits, towards manual activity. (Does this interest in crafts and sketching result in a greater appreciation of art, or merely in the production of a quantity of inferior art?)

Subjects of Club Talks:

The most often requested are a General Tour, the May Show, and "Home" topics such as Interior Decoration, Color Schemes in the Home, and Famous American Homes. Next come American Silver, The Romance of Glass, Stained Glass, and The Christian Story in Art. Groups seldom originate new subjects, but choose from the topics listed in our folder of "Illustrated Talks for Clubs," or suggested by whoever handles the telephone inquiry. The exception to this is the College class, which asks for material that will supplement their course of study.

**LAMENTS:**

1. One sad fact about our club groups is that they are almost entirely feminine. My only mixed group was the Maple Heights Kiwanis. (Is art mainly a woman's world?)
2. Club groups are mainly the middle-aged. Younger women, when they have time for activities outside the home, work mostly in P.T.A. and Church circles.

3. The larger and more important the group, the harder it is to persuade it to come to the Museum, because large organizations usually maintain their own quarters. However, we have had here the Federation of Women's Clubs, the Junior Federation, and the College Club (the latter many times).
4. As to exhibitions, I wish we might have occasionally an exhibition of applied art, such as good design in furniture, or fine accessories in the home. The Museum of Modern Art has done it from time to time, as have others. Don't we need to broaden our appeal, to win support from a wider public? (Or is this just one woman's opinion?)
5. There is a need for a pleasant club room for the social side of club meetings. ~~Facilities in making tea and serving light refreshments~~ ~~would~~ be a great attraction. Food is as important as facts, to women's clubs.

CONCLUSION:

In view of the difficulties under which we worked (lack of space, parking, and publicity) the year has not been too unsatisfactory. 4113 attendance is a substantial addition to our total.

Respectfully submitted,

*Marguerite Munger*

Marguerite Munger  
Supervisor of Club Activities



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THE CLEVELAND MUSEUM OF ART  
Department of Education

To: Curator of Education  
From: Gertrude S. Hornung, Supervisor of Special Activities  
Subject: Annual Report for 1953

In reviewing 1953, I was impressed with the feeling that it had been an "inconclusive" year. None of the projects suggested at the end of my 1952 report had been activated. I had gained more experience in adult education in the field of politics than in the Museum. In politics I was given the opportunity to apply new educational techniques for groups as large as 1100 or 2000 at one time. In the Museum, I had not taken the initiative to present programs requiring much promotion or based on a community appeal, such as interior decoration, travel, world affairs, so I worked only with smaller groups.

I continue to believe in the proposals of 1952:

- 1) a development of and a pamphlet on adult education in the visual arts in museums
- 2) a new edition of the Greater Cleveland Cultural Directory
- 3) a course on the interrelationship of the arts, conducted in the galleries - more for lay people than for teachers and scholars
- 4) a course or lecture or lecture series, drawing on faculty from colleges as Harvard, Yale, Smith, Vassar, using Cleveland alumni as sponsors
- 5) a women's committee for fund raising and public relations, set up so as not to conflict with the Councils' sphere of activity
- 6) specific fund raising for Museum education, aesthetics and art fields
- 7) a film to interpret the Museum as a community institution. Cost - \$500 for color film
- 8) coordination of files into a master file, related to general Museum membership, publicity and educational needs.
- 9) a file of resource people of Greater Cleveland
- 10) a handbook of Museum permanent collections written in a popular style

- 11) Further research and use of television as applied to interpreting the visual arts and the Art Museum's work to the public.
- 12) Improved public relations, combining the facilities of publicity, membership and general office procedures.

My primary interest continues in:

- 1) Television
- 2) Informal teaching techniques for adults based on accurate scholarship.

### STATISTICS

<u>Talk to Groups</u>	<u>Total Attendance</u>
In C.M.A.	1712
Outside C.M.A.	<u>78</u>
	1790

### RADIO & T.V.

#### Radio

Written 1  
Given 1

#### Television

Written 1  
Given 1  
Took part in 1

### PROMOTIONAL MAILINGS

January	Rouault	500
April	May Show	300
October	Orozco	<u>250</u>
		1050

Some time was spent with Mrs. Grimes in coordinating the promotional lists, and arranging the basic lists for the file. This is a continuing work for which I shall finish up-to-date lists of key groups.

<u>COURSES</u>		<u>Total Attendance</u>
<u>Rouault (4)</u>		119
<u>May Show Artists</u>		298
May - June (4)		
<u>The Art of Orozco</u>		87
November - December (4)		

<u>GALLERY TALKS (Sunday)</u>		
January	French Drawings	32
February	Rouault	88
March	Ingres	55
May	May Show (2)	400
October	Architects Help People	45
November	Orozco	95
December	Orozco	<u>51</u>
		766

<u>TALKS OUTSIDE MUSEUM</u>		
May 5	Forest Hill Church	100
May 26	Junior League - group	<u>12</u>
		112

I have tried to restrict my correspondence and use of secretarial services to the minimum. The nature of my work generally involves from a few to many (about 25) conferences a month.

I attended meetings of the following groups (representing the Art Museum or as an art consultant):

Fashion Group	2	
Women's City Club	2	
Intown Club	6	
Aesthetic Society	1	(just a member)
Junior Council	7	
Council on World Affairs	5	(as a member)
Adult Education Committee	7	(Program resource person at Annual Conference)

## EVALUATION OF COURSES

### Rouault and His Contemporaries

The quality of the average attendance of about 30 was excellent. It was a stimulating, interested group willing to take the time to explore a little deeper than the usual (perforce) superficial analysis of an exhibit. Some effort to bring out relationships in other arts as ballet, music, and literature was made.

### Know Your May Show Artists

This course declined some in attendance, averaging 75. I believe the program was an improved one, offering variety from collages to mobiles. There was little publicity support. Perhaps more attention could be given to bringing it to the notice of the public when publicity on the Exhibit is released.

### The Art Of Orozco

For my own information and interest this was an absorbing and exciting exhibit. The average attendance of between 20 and 25 proved to be an interested group. People tended to be overwhelmed by Orozco's art - not classing it as pleasurable, but a violent experience. Some persons told me they would come to the Museum again when there was a more "pleasant" exhibit. Miss Hansen was very helpful in demonstrating the formal analysis of several works, and talking on primitive sources of contemporary Mexican art.

For new proposals, I have two:

- 1) The first is to have a commission (fellowship etc.) to write a book for Collectors on the History of Porcelain. This Museum has excellent examples for illustration. What omissions there are can be filled in from antique shops, such as Mr. Berton's or from private collections.

Most of these occur in 18th and 19th century English china, and are easily available outside the Museum. There is no existing book which does a quick survey from China to America; stressing the development of shapes, glazes, modes of decoration, value of marks etc. This I should like to do.

2) The second is to have the opportunity to travel, <sup>study</sup> and/or teach abroad, in France, Italy and England. My husband would be willing for me to do it for three months at a time, providing he would spend a month or 6 week vacation also - which would work out very nicely. I should like also to explore the possibilities of teaching in Hawaii in the summer session. While these may seem impractical day-dreams, the benefits in gaining new perspective and information would be very stimulating and refreshing.

Respectfully submitted,

Gertrude S. Hornung  
Supervisor of Special Activities

(8)

THE CLEVELAND MUSEUM OF ART  
Department of Education

To: Curator of Education  
From: Edward B. Henning, Supervisor of Saturday Entertainments  
Subject: Annual Report for 1953

The past year has seen very satisfactory attendance figures at the Saturday children's programs. In spite of the influence of T. V., and of the necessary cuts in attendance from Lakewood and Parma, there has been a capacity or near capacity house almost every week.

It has been increasingly difficult to organize good "live" programs. Not many people are looking to earn extra money by such performances these days and either the fees are exorbitant or the performance inferior. We have a few good and inexpensive live acts available (such as the Indian Dancers trained by Don Crockett) and it seems best to restrict ourselves to these few and present more movies. The movies are the most popular, and if chosen wisely, are very worth while; such films as the Disney nature series are excellent.

We sometimes have discipline problems; these have not been serious and are pretty well ironed out now. The ushers provided by the Superintendent's department have been excellent this year and have made the job of maintaining order during a performance easier than last year.

The general shape of plans for the future includes a small but select group of live performances balanced by movies of good quality and still of interest to the children of this age level.

Respectfully submitted,

Edward B. Henning  
Supervisor of Saturday Entertainments

To: The Curator of Education  
From: Ruth F. Ruggles and Jetta Hansen  
Subject: Annual Report for 1953

Exhibits in Educational Corridor

Jan. 1 - 26 and Feb. 10 - 29	Work of Special Classes
March	Work of Gallery Classes
April	Animals in Design
May	Work of Members' Classes
June through September	American Watercolors
October	Work of Outdoor Classes
November through December	Drawings by Charles Burchfield

The exhibit of Work of Special Classes, removed January 26th in order that important paintings from the Primary Series might be shown during the meeting of the College Art Association, was replaced February 10th and continued through that month.

Animals in Design, assembled by Mrs. Ruggles, consisting largely of textiles and wall paper of contemporary design from the Educational Lending Collection, made a lively and color ful exhibit which was particularly liked and used by the teaching staff.

As in recent years, Contemporary Water Colors from the Museum collections were hung in the Corridor during the summer months. This is the only opportunity to show this important and popular class which



seems especially suited to the summer season and is used as reference material by the Outdoor Classes.

Work of the Outdoor Classes was shown in October and the Print Department took the Corridor for November and December for an exhibit of drawings by Charles Burchfield in connection with the Print Club publication of the year.

The Annual Exhibit of Work of Museum Classes at The Higbee Co. was held in May, involving several weeks of planning and preparation. As always in preparing exhibits of student work, Miss Hansen has made selection and written labels, Mrs. Ruggles done the mounting.

There have been an increasing number of requests for exhibits of the work of Museum classes in schools and art centers. Several such groups were prepared:

Twelve mounts went to the Tucson Fine Arts Assn., Arizona and were later shown at Phoenix.

A set of drawings went to the Ashtabula Art Center, the work of students six to twelve years of age.

An exhibit showing various techniques, by students of high school age, was requested by St. John Cantius High School.

A similar group was assembled for St. Edward's High School.

A small exhibit was arranged for use at Western Reserve Historical Society.

The most comprehensive exhibit was prepared by Miss Hansen and sent to the Independent Institute of Arts and Sciences of the State of Oaxaca, Mexico, the result of a contact made by Miss Hansen in Oaxaca in the summer of 1952.

As may be seen it was not possible to utilize exactly the same sets of material for these exhibits as work of different ages and types were requested.

In addition, six of the large wall panels shown in the Outdoor Class exhibit were borrowed for circulation in the Shaker Heights Elementary schools, as was done last year.

Drawings by the Parma children who have attended Saturday Morning Classes regularly, being brought in busses, were mounted for display at a Parents' Sunday Afternoon Reception in the new Parma Municipal Building,

the first meeting of any kind to be held there. This exhibit was in cooperation with the Art Department of the Parma Schools. Mrs. Jane Grimes, who has taught some of the Parma classes at the Museum, made the selection of drawings.

A series of drawings by Special Classes were mounted on large panels and installed by Mr. Alvarez and Mrs. Ruggles at the Phillis Wheatley Association at the time of their Annual Folk Festival in February. Drawings by Special Classes for display at the Public Library in connection with Roads to World Understanding programs have been mounted, from time to time, and new boards for their installation at the library were painted and lettered.

Within the Museum, a small exhibit relating to Theatre Art, the material furnished by Caine Park, was arranged in the Foyer for the North Eastern Ohio Teachers' Meeting.

As in previous years Mrs. Ruggles helped with the May Show during the judging by the jury, and relieved Mrs. Gleason in the gallery during several lunch periods and afternoons. She has continued with some volunteer work with the Art Institute Library, Phillis Wheatly Association and the Art Committee of the Women's City Club. She resigned from the Museum staff at the end of June and has been happy to work as a volunteer some twelve to fifteen hours a week during September through December on the Outdoor Class exhibit, preparation and mailing of announcements of Saturday Afternoon Entertainments, the new Education Department's Master Mailing File and various other small tasks.

Miss Hansen has been made responsible for Educational exhibits. Her survey of the entire exhibit program of the Educational Department, made on recommendation of Dr. Munro is submitted with this report.

return to Dunlavy

(11)

## SURVEY OF EDUCATIONAL EXHIBITS

THIS REPORT IS PRIMARILY CONCERNED WITH THOSE WHO PREPARE EXHIBITS OF MUSEUM MATERIAL FOR DISPLAY IN AND OUT OF THE MUSEUM IN ADDITION TO THE WORK OF THE CURATORIAL DEPARTMENTS. THESE INCLUDE THE CIRCULATING EXHIBITS DEPARTMENT, THE LITTLE GALLERY EXHIBIT, COMPOSED OF BOTH PRIMARY AND SECONDARY SERIES MATERIAL, FLOWER ARRANGEMENTS PREPARED FOR SPECIAL OPENINGS, THE MAY SHOW, ETC., AND THE EXHIBITS PREPARED FOR DISPLAY IN THE EDUCATIONAL CORRIDOR.

### DIVISION OF CIRCULATING EXHIBITS

1. WHAT IS THE WORK OF THIS DEPARTMENT:
  1. Preparation and installation of case exhibits for schools and libraries.
  2. Wall exhibits, panels of mounted prints, photos, etc. (delivered by CMA but usually installed by borrower.)
  3. Hanging of original paintings and prints, individually or in groups in small galleries in schools and social agencies.
  4. Exhibits and posters advertising the May Show prepared and installed.
  5. Assisting Museum's teachers in selection of materials and information about materials.
  6. Assisting public and parochial school teachers and supervisors who come into the CMA.
  7. Mounted posters circulated.
  8. Planning and assembling wall exhibits (few done because of limited facilities)
  9. Care and repair of collection.

### 2. BUDGET

At present, there is no budget break-down. Selection of material, packing, labelling, transportation (by way of the Museum's Station wagon) is handled entirely by Miss Dunlavy and Mr. Alvarez. Therefore, transportation, materials such as mounting boards, gummed letters, wrapping paper, paint, are the chief expenses incurred. (The Division has always run on the absolute minimum, doing without much which would have made for greater efficiency and which would make it possible to produce exhibits in an up-to-date manner.) Supplies come from the Educational Supply Fund. The Harold T. Clark Fund and the Educational Purchase Fund are used for the purchase of objects for the collection only.

### 3. WHERE ARE THE EXHIBITS PREPARED

All of the nine activities listed above are carried on in the Circulating Exhibits one small room, and frequently all at once! Miss Dunlavy and Mr. Alvarez may be preparing school exhibits for cases at the same time two or three Museum teachers may be trying to select groups of material for Museum classes and outside visitors may be present. (Museum teachers used 7307 objects in classes last year.)

### 4. WHAT EVIDENCE IS THERE OF NEED FOR EXPANDING THIS DEPARTMENT?

#### THE EVER-INCREASING REQUESTS FOR SERVICES WHICH CANNOT BE FILLED

Wall exhibits on the grade school level are in heavy demand. Lack of time space and money is the chief obstacle here, and it may be of interest to note the subjects which have been requested:

1. Culture of China, stressing arts and crafts architecture, etc. (49 requests were received in one year, alone!)
2. Early American Life (No attempt to check number of requests)
3. Medieval Life (The Life Exhibits are excellent but are geared to secondary level. None the less, the elementary schools use them as best they can.)
4. Egypt.
5. Mexico.
6. Classical-Greece and Rome.
7. Africa (teachers requesting an exhibit of this type stress its importance in the teaching of racial understanding as well as to show the influence of modern art.)
8. Figure drawing, showing examples of many approaches.
9. Animals in art, showing examples of many styles, etc.
10. Blockprinting, process set with examples.

Lack of sufficient space not only results in abuse to objects, but greatly impairs efficiency. Many objects in constant use can be reached only with ladders. Selected reserve materials must often be placed on the tops of packing boxes or on tables where exhibits are being prepared. While the collection necessarily increases, the space does not--large paintings are stacked around the room with no protection of any kind and there is no space for much needed files. Visitors who come in for conferences and to select material can be interviewed nowhere except in the storage-work area. Tentative plans for the enlargement of this department offer the solution to most of these problems.



## THE LITTLE GALLERY

Exhibits in the Little Gallery are made of material from many departments showing similar subjects or techniques. In the past they have included such subjects as flowers in art, miniature paintings from various parts of the world and masks. Except for an occasional large Gallery Exhibit of similar type, this Gallery is the only place in which materials from many curatorial departments can be brought together in a way directly usable for teaching purposes. Exhibits are small and readily comprehensible to the casual gallery-goer.

### COST OF EXHIBITS

There are about five or six of these exhibits per year and they cost an average of \$100 each. Electrician and painter fees are higher than those of the labor involved in installation. ("The World of Miniature Painting" deals primarily with primary series material, and therefore it was paid for out of Special Exhibition fund #4664.)

### TIME NEEDED FOR PREPARATION

The paper work, clearing objects, drawing plans, done in preparation for these displays takes from 2 to 3 weeks. The actual hanging takes as much as 2 days. All planning is done by Mr. Ward. The only other person directly concerned with the exhibits at this level is Miss Tucker, who types all labels.

### WHERE EXHIBITS ARE PREPARED

Preparation of exhibits goes on in several different places, depending on the nature of the work; the carpenter shop, large signs lettered in the New Studio, and the actual assembling of objects is done in the gallery.

The Gallery has been especially useful in teaching, and many of the exhibits have been suggested by the teaching staff. Suggestions under consideration at present include:

- |                                   |  |
|-----------------------------------|--|
| 1. Embroidered pictures and Woven | 5. Advertising in Art  |
| 2. Ways of Painting a Landscape   | 6. Industrial Art  |
| 3. The Necklace and its Beginning | 7. Small Craftwork (Explaining Technique and Type of Design) |
| 4. Subject Matter in Art          | 8. Primitive Influence on Modern Design                      |

Another area in the Building which has been used to display small objects on a temporary basis is the wall under the stairs near the Textile Room. Space limits the type of material which can be shown, but the heavy traffic past this spot makes it worth thinking about the space in an educational way. (During the Herb Society Convention, flower prints were shown.) Suggestions are always welcomed by Mr. Ward.

## FLOWER ARRANGEMENTS

Many formal openings and dinners given during the year require Flower Arrangements. These are made by Mrs. Margaret Marcus. When good flower material is available, arrangements are made for the Garden Court.

The cost of this activity is very difficult to determine. The flowers are often provided from Mrs. Marcus' own garden. In the Spring blossoms are cut from the Fine Arts Garden. Flowers for Mr. Milliken's Spring Tea for the Trustees are paid for by the Special Exhibitions fund. Mrs. Marcus has been allowed \$50.00 from Education Supplies.

The use of flower arrangements throughout the building could be increased if there were more space. Actually, what is needed is a separate room with the following features:

- Shelf space for storing containers.

- Work space with tables of convenient height and drawers for equipment.

- A deep sink with running water with high faucets, to facilitate filling high containers.

- Truck on wheels.



## EDUCATIONAL CORRIDOR EXHIBITS

## TYPE OF MATERIAL USED:

The physical conditions of the corridor to a large extent determine the type of material we can display; the corridor is narrow and the walls are marble and broken at intervals by doorways. Therefore, it has been found advisable to mount displays on portable boards which are suspended on wires. There is no room for cases in which to display three-dimensional material, except at the end of the corridor opposite the Children's Museum. Since the corridor cannot be closed off, the installation of the Exhibits must be made quickly. Sources of exhibit material are:

1. THE WORK OF MUSEUM CHILDREN'S CLASSES, of which there are four types, Outdoor, Members, Gallery and Special or Advanced. These exhibits are spaced at even intervals throughout the year, at the times when they are most beneficial for teaching purposes. Outdoor class work is displayed in October while it is still fresh in the minds of the public. Member's classes end for the season in May, therefore, their exhibit is put up at the time of their "Open House." Gallery class work is shown in March, and Specials in January.
2. Photographic exhibitions arranged by LIFE Magazine on varied subjects. In past years these have covered such topics as "The Nile, Age of Exploration, Egypt, Sculpture (Zorach)."
3. Water Colors of the Museum Collection are displayed for the months of June, July and August partly at the request of Museum teachers who use these pictures with their Outdoor Classes. Due to lack of Gallery space, this is the only time of the year when this popular class of painting can be shown.

4. The corridor is "loaned" to the Print Department each year for a period of one or two months in connection with the exhibition accompanying the annual Print Club Publication.
5. At times, work is displayed for diplomatic reasons. Occasionally requests come to Mr. Milliken to show work which is not suitable for a major Gallery display, or is correlated with a lecture. It is then shown in the Corridor, just as a means of promoting the good will of outside organizations, newspapers, etc.
6. If at any time the Corridor is free, original exhibitions may be made up from the Primary Series, Circulating Exhibits, the Museum Library or borrowed from individuals. In the past, this group has included "The Circus" and "Animals in Design" designed by Mrs. Ruggles. Both of these were widely used in Museum teaching and they resulted in many requests from the schools for classes in design.

#### BUDGET

There is no specified budget allowed for Corridor Exhibits, although the greatly improved appearance of these exhibits in recent years has increased their cost somewhat. Because of the efforts of Mrs. Ruggles, there have been scarcely any labor costs in the past. Rental charges have been paid for out of the Museum's Special Exhibitions Fund, with Mr. Milliken's approval. Materials are largely paid for by the Educational Supply Fund. There follows a breakdown of the type of expenses incurred over the period of a year:

Cost of complete set of new mounts (Beaver Board, 10¢ sq. ft.)	—\$35.00
Gummed letters for signs and labels	----- 15.00
Paint for mounts (they are usually painted several times each yr.)	10.00
Labor cost for painting mounts	----- 12.00-15.00

Exhibit rental (LIFE exhibits are now \$5.00 per week and in the past, we have had one per year.)

Labor charges; maintenance men are paid at the rate of \$1.90-\$2.00 per hour and each installation takes two or three men at least  $\frac{1}{2}$  day. Therefore, the average installation costs \$20.00, or for the year, \$160.00. Cost of painting the boards will have to be added to this since Mrs. Ruggles, who formerly did this, is no longer regularly employed. Mrs. Ruggles also framed all the individual pieces in an exhibit when it was necessary. If regular Educational Department staff is not available for this, the labor cost will have to be added, at the hourly rate.

Hanging the large exhibit at the Highbee Company takes the time of two men (Mr. Alvarez and one maintenance man) for one full day—one half day to install, and another half to take down. This exhibit must be shipped by truck, which costs \$22.00.

#### EXHIBITS OF MUSEUM CLASS WORK OUTSIDE THE MUSEUM

Many requests come each year for exhibits of children's work, of specific age levels or subjects. It is Department policy that such drawings must be selected, arranged, and fully labelled as a source of inspiration, by Museum Staff members. This is to insure arrangement and display which is a credit to the Museum, and a full understanding of what the aims of Museum teaching are. During the past year, exhibits have been sent to the following institutions:

Ashtabula, Ohio, Art Center  
The Art Center, Phoenix, Arizona  
Tucson, Arizona  
The Institute of Arts and Sciences, Oaxaca, Mexico  
St. John High School, Cleveland

By Special arrangement, large groups of children have been brought on special busses from Parma and Lakewood each Saturday, for several years. These suburbs have been interested in displaying the work of these children in their schools and special exhibits have been sent out for several years.

Parma: The work of Parma children in the Museum Free Classes. This has been arranged by Mrs. Ruggles and Mrs. Grimes with the help of Parma teachers. The exhibit was delivered by Museum Staff. The exhibit became the property of the Parma Board of Education and was circulated through the Parma schools the following year.

Lakewood: This exhibit was prepared by Mrs. Ruggles and Miss Hansen and was circulated through the Lakewood schools and Libraries for a full year. It was delivered and returned by Museum Staff.

#### FULL SIZED CORRIDOR EXHIBITS SENT OUT OF MUSEUM

Shaker Heights has for two years requested that a large portion of the Outdoor Class exhibit be displayed in the Shaker Heights Elementary Schools. They were picked up and returned by their school truck.

The Higbee Company has displayed the work of Museum Classes, (Outdoor, Gallery, Members, Special) during the month of May for the last six years. This time was chosen especially to correspond with and stimulate interest in the May Show. Drawings are selected from those used during the previous year so that children still attending classes may be represented. Drawings must, however, be re-mounted and relabelled. The only expense is that of shipping, approximately \$22.00.

The only exhibit which does not seem to fit any of these classes is the group of 12" x 18" drawings sent to the Cleveland Public Library each month from October to May, in connection with the Roads to World Understanding Program. These drawings are made especially for this purpose and depict the culture of a special region of the world. They are hung by Library staff on special boards adjacent to exhibition according to a plan worked out by the Museum staff. Occasionally, extra mounting on colored paper is done, but the total cost of this would be under \$3.00 per year.

In all exhibits sent out of the building, materials from previous Corridor Exhibits are used, (i.e. large boards are cut down to size wherever possible,) except where weight is a factor. For long distance shipping, it has been found advisable to mount drawings on large sheets of construction paper. In all, the cost of these materials does not exceed \$10.00 per year. They are usually taken out and returned by the borrower.

#### TIME NEEDED FOR EXHIBIT PREPARATION

The nature of this work is such that two people are needed, at times, to carry it on. Since the retirement of Mrs. Ruggles (who was employed on a part-time basis) there has been only one staff member available to do this work. The preparation of each corridor exhibit requires the time of two people for about two weeks. (The Outdoor Class exhibit took about 50 hours each. This exhibit always takes less time than others because the drawings shown cover a shorter period of time and hence the lesson plans needed for label copy are fewer.) Preparation of an exhibit of children's drawings involves the following types of jobs:

1. Preparation of boards by cleaning or painting.
2. Selection of drawings.
3. Mounting of drawings on colored backings or matting, where needed.
4. Arrangement of drawings.
- \* 5. Compose label copy.
6. Type rough draft of label copy to estimate amount of space needed.
7. Number drawings to correspond to numbers on label copy.
8. Type final label copy.
9. Staple drawings in place.
10. Letter or Number boards as to class and age of children.
11. Supervision of hanging.
12. Lettering of large general sign, explaining exhibition.

\* (This is apt to take considerable time as source of inspiration must be looked up on lesson plan written by Museum teacher who directed lesson.)

These exhibits are all subject to the approval of Mrs. Van Loosen, Supervisor of Children's Classes.

The greatest difficulty in the preparation of exhibits is the lack of space in which to prepare them, and the time and effort wasted in not having a separate work space for this activity.

## SUGGESTIONS FOR MORE EFFICIENT PREPARATION OF EXHIBITS

At present, the only space large enough in which to lay out an exhibit is the New Studio, a considerable distance from the Educational Department. This means not only a great deal of running back and forth but it presents the problem of getting exhibits from the workroom to the corridor. Since the studio is used several times each week by children's and adult classes, drawings laid out must be gathered up, heavy boards picked up and stacked against the wall and all work stopped. Mr. Milliken has ruled that no class may tour the Museum without a Museum Instructor in charge. Therefore, any instructor working on exhibits must be able to drop work at a moment's notice to take charge of unscheduled classes. This occurs very frequently in April and May when the Member's Class and the Highbee exhibits are in preparation.

1. We need more staff. One <sup>additional</sup> part-time person would be sufficient.
2. We need a room to be used solely for the preparation of exhibits. The same room could perhaps also be used by Mr. Ward for his "Little Gallery" exhibits and by Mrs. Marcus for her flower arrangements, if there were adequate means by which to transport objects to be worked with.
  - A. Space for storage of mounts. They are now kept in the storeroom above the carpenter shop and difficult to get at.
  - B. Space for storage of materials. Cupboards to hold paint, paste, staplers and deep enough to hold the large construction paper (24" x 36") on which "portable exhibits" are mounted. At present, in spite of great care, paper becomes soiled and dog-eared simply because it must constantly be moved around.
  - C. Sink and running water. If this room were to be used by Mrs. Marcus and Mr. Ward, the facilities requested by them could be incorporated into this room.



THE CLEVELAND MUSEUM OF ART  
Department of Education

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SOME OF THE ACTIVITIES OF THE EDUCATIONAL DEPARTMENT THAT ARE NOT  
COVERED BY STATISTICAL REPORTS

To the Director:

In the Department of Education where we are working with groups of children and adults both in and out of the Museum, care should be taken not to place too much emphasis on statistics. Although it is interesting to keep some statistical records, it is important to think also in terms of quality rather than quantity. If it were just a matter of statistics the auditorium could be filled for most of the programs by scheduling movies, lectures illustrated only with color motion pictures, dance recitals, and other types of events known to attract a crowd. However, since art education is one of the most important functions of the Department, it would seem advisable to schedule a number of art programs that will meet the needs of scholars, students, and others seriously interested. According to statistics, such events attract a specialized, limited audience which will be smaller than for the other type of event. In order to present a well balanced program for the year, it is necessary to recognize the fact that it is known when certain events are scheduled they will not bring a large audience, but rather the smaller, more scholarly group.

It is also important to note that while teaching and lecturing are chief functions of some of the educational staff, there are a great many other time-consuming services not shown in statistical reports. These "other activities" sometimes remain obscure, and it is in the hope that it may be made clear what educational staff members are doing when not teaching classes that the following pages have been added to the annual report.

Respectfully submitted,

Margaret F. Brown,

Associate Curator for Administration,  
Department of Education



THE CLEVELAND MUSEUM OF ART  
Department of Education

1. EXHIBITIONS

- a. Preparation of Exhibitions for panels in Educational Corridor:  
Children's Drawings, including Gallery classes, Members' classes,  
Special classes, and Outdoor classes, *as well as exhibitions from outside the museum.*
- b. Preparing, labeling, mounting of Exhibitions of Children's drawings  
to send out the building; i.e. Higbee's Annual Jr. May Show, the exhibit  
sent to the (Buffalo Museum), (exhibits sent to Kent State, the Cleveland  
Public Library, (the University of Kentucky,) and other exhibits sent  
out when requested.
- c. Scholastic exhibit at Hallets. This takes several weeks' time of  
three Cleveland Public School teachers.

2. MUSEUM CO-SPONSORED EVENT IN COLLABORATION WITH OTHER ORGANIZATIONS

- a. "Roads to World Understanding" Programs: committee meetings,  
conferences with Special class teachers about drawings to be  
made, attendance at all Wednesday evening meetings at the Library.

3. MUSEUM STAFF MEMBERS ACT AS JUDGES IN CONTESTS

- a. Judging poster and other art contests, in schools, Central Outdoor  
Advertising, AAA Safety Contest, *contests sponsored by newspapers and radio stations,*  
*Masonic museum annual show, selecting films for the Cleveland Annual*  
*Film Festival, and others,*

4. CONFERENCES

- a. Conferences of teachers concerning checking portfolios of special  
students for recommendations for scholarships to Art School.
- b. Conferences with outside teachers - Museum instructors act as  
consultant on use of Museum material, services offered by Museum, etc.
- c. Teacher conferences to determine students to be chosen for scholar-  
ships for Outdoor Sketch Classes.
- d. Constant teacher conferences to rearrange the age levels in classes  
in order to allow more students to be included.

Houghly  
Academy  
of Arts



e. Conferences with teachers - planning weekday and Saturday teaching problems and procedures.

f. Conferences with visitors from other museums and institutions,

informing them of the work of our Educational Department.

9. *With Publicity Department to organize our relations more efficiently, and notebooks for courses*

5. GRADING TESTS

a. Grading tests given by Museum instructors in schools, especially in Heights' Schools where the art curriculum has been carefully worked out with a Museum supervisor.

6. SCHOOL-MUSEUM RELATIONSHIP REPORT

a. Plans for a new report started - School-Museum relationship - listing contents as well as statistics. Retroactive to the beginning of the school year 1951-52. Will be kept up to date monthly.

7. SCHEDULING

a. Scheduling of school classes both in and out of the building: individual classes, series of talks, assemblies, etc. Daily schedules of the activities of the Department which keeps the other departments posted on the activities of the Department of Education.

b. Arranging schedule of speaker for staff meetings, both for the weekday staff and for Saturdays.

8. FILES

a. Lesson plan file of Saturday children's classes.

b. Educational Index file.

8. PROMOTIONAL WORK

a. Promotional work on services to schools.

b. Promotional work on coming events, special publicity, etc.

c. Planning invitations, activities, etc. for the Annual Open-House,

Members' Children's Classes.

9. SELECTING MATERIAL FOR PROGRAMS *Organizing classes for publicity photographs and interviewing with representatives of newspapers*

a. Previewing films for future programs and those already scheduled.

(To make certain the films are all right before showing to Museum audiences.)

- b. Collecting information on possible lectures and other programs. This includes visits to Visual Aids, The Board of Education, Film Bureau Library, Film Exchange, etc.

10. ATTENDANCE AT MEETINGS

- a. Motion Picture Council meetings, Film Council meetings, Inter-Museum meetings.
- b. Committee meetings on plans for the Annual Film Festival (Art Section).
- c. Worked with committee on plans for N.E.O.T.A. Annual meeting at the Museum. Rehearsals for this event.

11. RADIO

- a. Radio manual written - Cleveland Public School Teachers.

12. MEETING LECTURERS, REHEARSALS FOR PROGRAMS, etc.

- a. Meeting lecturers, taking them to the auditorium to try out slides, ~~lectern~~ <sup>photograph</sup>, lectern, microphone, working on set-up, etc.
- b. Rehearsals when necessary for Saturday's Children Program, dance programs, puppet shows.

13. OVERTIME AT MUSEUM (Hours other than 9 - 5 daily and 9 - 1 Saturday)

- a. Some staff member always on duty: Wednesday evening, Friday evening, Saturday afternoon, Sunday afternoon, and often on other evenings when talks were requested out of the building; also, attendance at out of the building meetings on occasional evenings.

14. MOVIES MADE IN C.M.A.

- a. Movies made in Museum of Children's classes by the U.S. State Department. Arrangements made for children in the galleries, choosing their positions for the photography.

15. RESEARCH AND WRITING

- a. Work in library - research for ~~talks~~ <sup>lectures</sup>, radio scripts, new exhibitions, etc.
- b. Working on revision of Educational Department booklet by two different staff members.

- c. Writing teaching data for different galleries on different age levels.
- d. Writing material for future use of the public, interpreting certain gallery exhibits; also, notes on special exhibits.

e. Gallery guides

16. SUPPLIES *4. Work in slide department - preparing slides for lectures, slide lists and suggestions for new slides involving research to find good reproductions to be photographed.*

- a. Supplies for classes: ordering and inventory, placing materials in various studios and classrooms, keeping supplies in working order - pencils sharpened, crayons sorted, paint boxes refilled, clay in moist condition, tempera jars refilled, different kinds of drawing paper on shelves, etc.

17. JOURNAL OF AESTHETICS

- a. Work on editorial and business management for Journal of Aesthetics.

THE CLEVELAND MUSEUM OF ART  
Department of Education

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To: Curator of Education  
From: Jane Grimes  
Subject: Annual Report, Promotions, Fall 1953.

COMMITTEE

Jane Grimes, Chairman  
Dr. Munro  
Mrs. Hornung (basic lists)  
Mrs. Munger (club lists)  
Mrs. Cole (publicity adviser)  
Miss Mack  
Miss Sasak  
Mr. Ward (layouts, only)

MEETING

September 15 - Fall meeting on policies and on establishment of new file.

MAILING  
LIST FILE

Mailing List File established in October, based on the McBee Company system file-cards. A code was worked out by Dorothy Sasak and Jane Grimes and revised in committee, and 2,000 cards were bought from McBee Company. The basic list was assembled during October and November and put on cards, checked carefully for duplications, and punched.

BASIC LIST

The basic list now includes the following lists:

Museum Councils

Board of Trustees  
Advisory Council  
Junior Council

Cleveland Society for Aesthetics

Teachers in the public schools of Cleveland proper, Cleveland Heights, Shaker Heights and Lakewood, in the following subjects:

French  
History  
Social Studies

French Clubs of Cleveland

Maison Francaise  
La Gauloise  
Cercle des Conferences Francaises

Cleveland Institute of Architects

Faculty of the Cleveland Institute of Art

Two lists of names from Mrs. Hormung's files:

A basic group of people she knows.  
Her class on Rouault, 1952.

Lecture cards filled in at the Guedenet lecture, October 15, with indication of specific art interests.

May Show Artists (we have made only a beginning on these).

PROMOTIONS

Fall, 1953

1. A multilithed postcard was mailed to each exhibitor in the Outdoor Drawing Class Exhibit in September, and signed by his teacher, announcing that he had some work in the exhibit.
2. A mailing of 500 cards, selected from the first four groups listed on the preceding page, was sent out in October to announce the lecture of Friday evening, October 16, "The Artistic Heritage of France" by Pierre Guedenet. It was a small, compact blue card with a simple abstract border of lines designed by Mr. Ward, and multilithed by Mrs. Hanna of the Education Department. Addressing was done by means of stickers, and it is planned to multilith a number of stickers in the future, with a portion of the most-used basic list names.
3. In early November, Mrs. Hormung and a volunteer sent out a mailing of about 200, to her own list, to promote the Orozco Show, the lectures and her course on Orozco. This piece was multilithed on a small pink card.

VOLUNTEERS

Our especial thanks go to Mrs. Ruggles, who obtained several lists for us and put them on cards; to Mrs. Kay Matthews, who has worked one day a week for a month, typing and punching cards for several lists; and to Mrs. Hyman Schandler, who has just joined us in coming

once a week, and who assisted in the difficult checking and revising of the entire list, to bring it up to date, after it had been started inaccurately.

#### SUGGESTIONS

For the next year, it will work best if material for all promotions can be given to Mr. Ward at the beginning of the semester, at least, with definite deadlines for the layouts. The committee should plan the number of promotionals carefully, according to the budget and to the amount of time available (considering the chairman's teaching schedule). We can, at present estimate, do not more than three promotionals a semester, and do them well and mail them selectively.

THE CLEVELAND MUSEUM OF ART  
Department of Education

(12 L)

To: Curator of Education  
From: Jane Grimes  
Subject: Saturday Staff Meetings, Fall 1953.

September 17 - Formation of Saturday Staff Committee:

Mrs. Brown, Chairman  
Dr. Munro  
Mrs. Van Loozen  
Mrs. Grimes  
Miss Hansen

Committee meetings:

September 17 and 22  
December 11 - Formulation of policies for second semester.

Fields of Study for Meetings:

I Art Education

- Means - a. 1. Visiting speakers, on teaching methods.  
2. Demonstrations of art techniques by staff members.  
\* b. 1. Library and gallery study by individuals.  
2. Follow-up reports on class problems.  
c. Group discussions and reports on reading.

II General Background in Art History

- Means - a. Talks on Museum collections and special exhibitions.  
\* b. Library and gallery study.

\* The older staff will study individually. New staff members will alternate individual study and required readings, with gallery study as a group.

There will be a Reserve Shelf in the library for books and articles, particularly on art education, of interest to the Saturday staff, with selection of required reading for new members.

Charts have been drawn up to check repetition of lessons:

1. By classes and dates.
2. By galleries and dates.



# CALENDAR OF SATURDAY STAFF MEETINGS

FALL - 1953

- September 19 - Presentation of new plans. Discussion. (Summer staff).
- September 26 - Further discussion. Committee report. (Summer staff).
- October 3 - Report, discussion and suggestions. (Winter staff).  
Beginning of art education discussion.
- October 10 - Art education round table. Dr. Munro, leader.
- October 17 -
- October 24 - Miss Saastamoinen, Western Reserve University;  
round table on progressive education.
- October 31 -
- and November 7 - Dr. Munro, round table on progressive art education and  
museum teaching.
- November 14 - Mr. De Soto, Western Reserve University,  
on the Grotto Exhibition.
- November 21 - Mr. Reid on silk screening.
- November 28 - No meeting. (Thanksgiving week).
- December 5 - Study period in library and gallery - all staff.
- December 12 - Study period: older members in library; newer members in  
Gallery IV on lessons based on Renaissance painting.
- December 19 - No meeting. (Christmas week).

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THE CLEVELAND MUSEUM OF ART

Department of Education

*Subject Extra Activities of Ed Dept Teachers*  
*From M. Brown*

To the Director:

The attached pages cover activities which keep members of the Educational Department occupied when they are not teaching classes and doing other special assignments mentioned specifically in individual reports.

In looking over the reports, you will find that there is excellent "team work" where several individuals work together on coordinated projects; for example the committee on promotionals, educational index file, exhibitions, planning of Saturday staff meetings, preparing notes on lesson plans, ways of presenting lessons to various age levels, use of material from Division of Circulating Exhibits, teacher conferences and meetings with individuals from various school systems. In addition, the teaching staff knows a good deal about office routine, registrations for classes, etc. and help out there when there is a secretarial shortage.

PARTICIPATION IN CO-SPONSORED EVENTS WITH OTHER ORGANIZATIONS

"Roads to World Understanding" Programs at Cleveland Public Library, committee meetings, conferences with special class teachers about drawings to be made; attendance at all Wednesday evening meetings by Museum staff member.

2. CONFERENCES

- a. Conferences with Central Volunteer Bureau regarding volunteers for children's outdoor classes and occasional Saturday morning classes.
- b. With teachers concerning checking portfolio of special students for recommendations for scholarships to art school; also for special scholarships in outdoor sketching classes.
- c. With outside teachers - Museum teachers act as liaison officers between school and Museum, consultants on use of Museum material.
- d. Constant teacher meetings and conferences to rearrange the age levels in gallery classes to allow more students to be included.

- e. Conferences with visitors from other museums and other countries.
- f. Conferences with Lakewood, Parma regarding bus loads of children sent to Museum on Saturdays.

### 3. SCHOOL-MUSEUM RELATIONSHIP REPORT

Plans for school-museum relationship report well on its way. Was started last year. Should be a good source of information of work with schools, after three or four year's survey.

### 4. gradeing Tests

Teachers constantly being called on to grade tests given to children after Museum teacher has given series of talks in school. This is especially true in Cleveland Heights schools where art work and curriculum is carefully coordinated with the use of Museum material.

### 5. SCHEDULING

a. Scheduling of school classes both in and out of the building; individual class visits to Museum, series of talks in the Museum or at a school, etc. Daily schedules of the Department activities keep other department posted, also keep Director's office and Superintendent's Departments informed when large groups like Conventions are coming, or when young people are expected to visit Museum after Severance Hall concerts and services of staff are needed as "extra Guards" in galleries and other strategic ~~points~~ places in the building.

b. arranging schedules for Thursday and Saturday staff meetings, and other specially called meetings as needed.

### 6. OVERTIME AT MUSEUM

Now that a five day week has come into effect in the Museum, the educational department must work on a rotation system for the Educational office, since with so many classes and people in the building on Saturday morning, it is necessary to keep it open until noon.

Some staff members always on duty Wednesday evening, during lecture season, also Friday evenings, Saturday afternoon as well as Saturday mornings, and Sunday afternoon. Also, when talks are requested by groups out of building

for evening programs, someone always meets the request. Attendance at occasional evening meetings where it seems advisable for the presence of an Educational staff member.

#### 7. MOVIES or PHOTOGRAPHS TAKEN IN C.M.A.

- a. Supervision of photographs taken of children's classes by photographers from the Press, or other publicity sources.
- b. Participation by children from classes in Television programs, or other television appearances of perhaps some visiting lecturer, or dancer, with an Educational Department member.

#### 8. RESEARCH AND WRITING

- a. Although a short report is included on research, a certain amount is required of all teachers on the staff to keep them up to date on new accessions and current special exhibitions.
- b. Writing of teaching data for different galleries on different age levels.
- c. Research by Sat. teaching staff to promote better use of Museum materials in their teaching.
- d. Preparation of notes for future articles to help public better interpret Museum objects.

#### 9. SUPPLIES FOR CLASSES

- a. Although some junior assistants are hired to "guard" Jr. Museum on Sat. p.m. and while there to take care of jobs like sharpening of pencils for gallery classes, making up boards for north and south doors announcing Sunday events, sorting crayons in boxes, keeping fresh colors in paint boxes, cleaning and sorting jars of tempera paint, it is necessary for teaching staff to ~~help~~ help inventory material, see that materials are properly stored in various classroom cupboards, have conferences on quantities and qualities of materials needed.

#### 10. ATTENDANCE AT MEETINGS

- a. Committee meetings for Annual Film Festival (Art Section)
- b. Plans for annual meeting of NEOTA at Museum.
- c. Adult Education Association of Welfare Federation.

RE.

## 11. EXHIBITIONS

Although this is covered quite extensively elsewhere in this Annual Report, it is well to mention here again that several of the teachers may be called to help at certain times on different exhibitions. This is especially true of the Scholastic Exhibit where Cleveland Public School people are required to give a certain amount of their time. It is also necessary to get the help of teachers on special requests for exhibits such as the one going annually to Higbee's, better known as the Junior May Show.

## 12. FILES

- a. One part of this is now covered in a special report under "Promotions."
- b. Educational Index File.
- c. Lesson Plan File of Saturday Class Projects
- D. File of Schools the Department notifies about special exhibits, etc.
- e. File used for Annual Open House of Sat. Classes, Member's Children's Classes, etc.

## 13. SELECTING MATERIAL FOR PROGRAMS

- a. Previewing films for future programs for both adults and children
- b. Collecting information on possible lectures and other programs. This includes visits to Visual Aids, Film Bureau of Cleve. Public Library, Film Exchanges, as well as correspondence and conferences with various Lecture Bureaus, Colleges and other sources for securing lecturers, dance programs, and other programs.

## 14. RADIO

- a. Radio manual rewritten - Cleve. Public School Teachers
- b. Radio talks for schools
- c. Radio talks over regular stations, arranged by Museum publicity department.

## 15. MEETING LECTURERS, rehearsals for programs, etc.

- a. Meeting lecturers, taking them to auditorium to try out slides, victrola, public address and other details of set-up.

16. MUSEUM STAFF MEMBERS ACT AS JUDGES IN CONTESTS

- a. Judging poster and other art contests, in schools, Central Outdoor Advertising, AAA Safety Contest, and other places from which requests have come.

17. JOURNAL OF AESTHETICS

Editorial Work for Journal of Aesthetics.

(14)  
a)

THE CLEVELAND MUSEUM OF ART  
Department of Education

COMPARATIVE REPORT OF ATTENDANCE FOR 1952 AND 1953

I. WORK WITH ADULTS		1952		1953	
<u>In Museum</u>		<u>GRPS.</u>	<u>ATTEND.</u>	<u>GRPS.</u>	<u>ATTEND.</u>
1. Courses		427	7246	516	10603
2. Gallery Talks		82	5606	51	3030
3. Auditorium lectures		38	9531	33	6146
4. Motion picture programs		21	9006	17	7258
5. Talks to Museum Staff Meetings		63	1312	63	1280
6. Other Talks or Programs		276	10269	219	6862
<u>Outside Museum</u>					
1. Courses		5	135		
2. Other Talks or Programs		29	2864	35	2429
<u>Totals</u>					
1. Total Adults in Museum		907	42970	901	35229
2. Total Adults outside Museum		34	2999	35	2429
3. Total Adult Attendance		941	45969	936	37658
II. WORK WITH CHILDREN					
<u>School Talks in Museum</u>					
1. S.P.P. Staff-conducted		755	20038	711	19716
2. S.P.P. Self-conducted		80	2220	106	3018
3. Cl. Pub. Schl. Staff-cond.		257	9812	210	7094
4. Cl. Pub. Schl. Self-cond.		5	100	28	1044
<u>School Talks outside Museum</u>					
1. S.P.P. Staff-cond.		782	22962	477	14791
2. S.P.P. Self-cond. prepared		212	7385	155	4160
3. Cl. Pub. Schl. Staff-cond.		754	26625	711	21805
4. Cl. Pub. Schl. Self-cond. prep.		49	1720	44	1510
<u>Saturday and Sunday Classes</u>					
1. Sat. Members' Classes		168	4730	150	4317
2. Sat. Open Drawing Classes		418	10999	398	10394
3. Sat. Advanced Drawing Classes		86	1752	88	2495
4. Sunday Open Class		52	5962	50	4357
<u>Saturday P.M. Entertainments</u>		29	11754	27	12113
<u>Summer Drawing Classes</u>		157	3853	163	4002
<u>Totals</u>					
1. Total Children in Museum		2007	71220	1934	68824
2. Total Children outside Museum		1797	57702	1368	41609
3. Total Child Attendance		3804	128922	3302	110433
III. GRAND TOTAL ATTENDANCE		4745	174891	4238	148091



(14h)

The Cleveland Museum of Art  
Department of Education

Comments on the Comparative Statistical Report for 1952 and 1953

To the Director:

There are a number of factors that influence the difference in attendance each Year. Under "Work with Adults - courses" the attendance for 1954 is higher than in 1953, partly because of the increased number of Western Reserve University courses given in the Museum. Also, some of the sketching classes were offered for a full semester rather than for a shorter term. For instance the attendance in one of the Wednesday classes was so large that an extra teacher had to be added to the staff to take care of the large number of people who wanted to register.

Sunday gallery talks attendance smaller in 1954 than in 1953, partly due to the fact that a number of galleries were closed while roof operations were going on. Gallery talks given on the Museum collection do not attract as many people as those on the more popular well publicized special exhibitions.

Auditorium lecture attendance is lower in 1954, probably for several reasons. Difficulty in parking, especially in the fall while roof operations were going on, inadequate police protection which makes people <sup>afraid to</sup> come to the Museum at night when they have to park several blocks away from the building; the presentation of more specific art lectures than the more popular type of travelogue which draws larger audiences. In order to have a well balanced educational program, it is often necessary to present technical art lectures and art films which do not attract large numbers of people, but are of particular value to students and teachers.

Changes in personnel also affect attendance, as in the case of the Cleveland Public Schools in 1954 when a teacher who left was not replaced for several weeks and much time of the supervisor was needed for conferences <sup>and</sup> redistribution of work after the new person <sup>was</sup> hired.

Talks given in the schools by Museum teachers some years have smaller attendances than in others because of special activities added to school curriculums which make it impossible to work in as many assembly talks as in a previous year.

It was impossible to take care of all requests by schools to bring classes to the Museum for special subjects last year because often there was no class room avail-

able at the time the class could come. For certain subjects where material is used from the Division of Circulating Exhibits a class room is a "must" before taking the class to the gallery. Also, when one teacher had to be away a month as happened last year and there was considerable illness of staff especially during the month of February, statistics are likely to be lower than usual.

When more class rooms are available to the Educational Department it will greatly facilitate the scheduling of classes, both adults and children in the building, and save time for both the administrative and office staff.

Margaret F. Brown,  
Assoc. Curator for Administration,  
Educational Department.

5 copies  
21.  
THE CLEVELAND MUSEUM OF ART  
Department of Education

- ✓ 1. Preparation of Exhibitions for panels in Educational Corridor: Children's Drawings, including Gallery classes, Member's classes, Special classes, and Outdoor classes.
- ✓ 2. "Roads to World Understanding" Programs: committee meetings, conferences with Special class teachers about drawings to be made, attendance at all Wednesday evening meetings at the Library.
- ✓ 3. Judging poster and other art contests, in schools, Central Outdoor Advertising, AAA Safety Contest, and other places from which requests have come.
- ✓ 4. Conferences of teachers concerning checking portfolios of special students for recommendations for scholarships to Art School.
- ✓ 5. Preparing, labeling, mounting of Exhibitions of Children's drawings to send out the building; i.e. Higbee's Annual Jr. May Show, the exhibit sent to the Buffalo Museum, exhibits sent to Kent State, the Cleveland Public Library, the University of Kentucky, and other exhibits sent out when requested.
- ✓ 6. Grading tests given by Museum instructors in schools, especially in Heights' Schools where the art curriculum has been carefully worked out with a Museum supervisor.
- ✓ 7. Plans for a new report started - School-Museum relationship - Listing contents as well as statistics. Retroactive to the beginning of the school year 1951-52. Will be kept up to date monthly.
- ✓ 8. Conferences with outside teachers - Museum instructors act as consultant on on use of Museum material, services offered by Museum, etc.
- ✓ 9. Teacher conferences to determine students to be chosen for scholarships for Outdoor Sketch Classes.

- ✓ 10. Scheduling of school classes - both in and out of the building: individual classes, series of talks, assemblies, etc. Daily schedules of the activities of the Department which keeps the other departments posted on the activities of the Department of Education.
- ✓ 11. Constant teacher conferences to rearrange the age levels in classes in order to allow more students to be included.
- ✓ 12. Conferences with teachers - planning weekday and Saturday teaching problems and procedures.
- ✓ 13. Lesson plan file of Saturday children's classes.
- ✓ 14. Promotional work on services to schools.
- ✓ 15. Scholastic exhibit at Halles. This takes several weeks' time of three Cleveland Public School teachers.
- ✓ 16. Conferences with visitors from other museums and institutions, informing them of the work of our Educational Department.
- ✓ 17. Previewing films for future programs and those already scheduled. (To make certain the films is all right before showing to Museum audiences.)
- ✓ 18. Collecting information on possible lectures and other programs. This includes visits to Visual Aids, The Board of Education, Film Bureau Library, Film Exchange, etc.
- ✓ 19. Motion Picture Council meetings, Film Council meetings, Inter-Museum meetings.
- ✓ 20. Arranging schedule of speaker for staff meetings, both for the weekday staff and for Saturdays.
- ✓ 21. Radio manual written - Cleveland Public School Teachers.

- ✓ 22. Promotional work on coming events, special publicity, etc.
- ✓ 23. Meeting lecturers, taking them to the auditorium to try out slides, victrola, lectern, microphone, working on set-up, etc.
- ✓ 24. Rehearsals when necessary for Saturday's Children Program, dance programs, puppet shows.
- ✓ 25. Planning invitations, activities, etc. for the Annual Open-House, Member's Children's Classes.
- ✓ 26. Committee meetings on plans for the Annual Film Festival (Art Section).
- ✓ 27. Worked with committee on plans for N.E.O.T.A. Annual meeting at C.M.A.  
Rehearsals for this event.
- 28.
- ✓ 28. Some staff member always on duty: Wednesday evening, Friday evening, Saturday afternoon, Sunday afternoon, and often on other evenings when talks were requested out of the building; also, attendance at out of the building meetings on occasional evenings.
- ✓ 29. Movies made in Museum of Children's classes by the U.S. State Department.  
Arrangements made for children in the galleries, choosing their positions for the photography.
- ✓ 30. Work in library - research for talks, radio scripts, new exhibitions, etc.
- ✓ 31. Working on revision of Educational Department booklet by two different staff members.
- ✓ 32. Writing teaching data for different galleries on different age levels.
- ✓ 33. Writing material for future use of the public, interpreting certain gallery exhibits; also, notes on special exhibits.

4. 5

34. Supplies for classes: ordering and inventory, placing materials in various studios and classrooms, keeping supplies in working order - pencils sharpened, crayons sorted, paint boxes refilled, clay in moist condition, tempera jars refilled, different kinds of drawing paper on shelves, etc.

also Ed. Index file  
writing Gallery guides  
work on editorial & business management for  
Journal of Architecture